

AN INVESTIGATION, BY THE RORSCHACH METHOD, INTO
ANXIETY IN THE AFRICAN.

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CHAPTER I.

THE IMPACT OF PROJECTIVE TECHNIQUES ON PSYCHOLOGY.

Prophetically, Herman Rorschach ¹ described his technique as "a psychological experiment which, despite its simplicity, has proved to be of value in research....".

In the field of psychology personality and understanding of human behaviour were inaccessible to thorough scientific investigation by laboratory and research methods reified as scientific method till the advent of new holistic approaches to personality such as Gestalt psychology, psychoanalysis, field theory, and their practical applications in projective techniques. The Rorschach method was born of revolt in the world of psychological thought which challenged the "atomistic conception of personality" and raised problems of how to study a synthesis rather than a conglomeration of isolated parts.

The structuralism of Wundt and Titchener failed to yield solutions to practical problems in spite of its logical rigour, and the progress of basic psychological science was arrested by the fact that leaders in the science stated that the problems of complex behaviour could not be investigated scientifically because experiments could only be designed in a certain way and that any other way was unscientific.

Projective techniques broke this deadlock by forcing a complete revolution which is now in progress in the research methods of psychology. The technique has made an impact on basic psychological science which may prove to be of great significance for the development of the subject.

Adherents of the atomistic approach to personality state that projective psychology is unscientific, yet the great majority of current studies investigating problems of human personality utilize projection techniques as their major tools.

1. Rorschach, H: Psychodiagnostics. Berne, Hans Huber, 1942.

Studies utilizing techniques such as interviews, questionnaires, and rating scales are very often evaluated in terms of hypotheses and inferences underlying projective techniques.

In general, projective techniques have influenced psychological science in various ways. They have made accessible to investigation a number of crucial problems not previously susceptible to scientific study. They have revolutionised experimental designs in personality research and developed new guides for designs. They have stimulated changes in statistical method and made necessary the introduction of new techniques more appropriate to the important problems for which psychologists are seeking solutions. Most important of all, they have made possible the dynamic practical application of holistic theoretical systems, and the further development and refinement of psychological theory.

These are broad contributions. By way of illustration let us consider some of the newer and crucial problems not previously susceptible to scientific study. In the personality inventory it is naively assumed that responses to a questionnaire were independent of motivation, unconscious influences, and total personality functioning. Questionnaires are easy to handle by its methods of quantification. There were Yes/No answers which lent themselves to additive summation of scores and the arrival at a final numerical score which tells little about the complexities of personality as an object of scientific study. Norms are arrived at and predictions based upon them. Attempts to establish the validity of these inventories failed. They permitted only the revelation of facets of the personality, torn out of their Gestalt, and made to appear like independent variables. Such procedures do not shed light on how the total personality functions or the dynamics of personality. Projective techniques made possible the study of total personality or aspects of the personality in their framework of the whole and thus opened up the possibilities of predicting human behaviour in terms of how individuals actually function.

In the period of atomistic experimental psychology, scientific method in physics consisted of experiments in which ideally all variables but one were held constant, the experimental variable was varied systematically, and the observation of results was recorded in quantitative terms. From this data generalisations were drawn. This approach which served well the purpose for which it was devised, was taken over by psychology. Thus, the problem of human perception for many years was investigated by such controlled methods and only those aspects of perception could be investigated which lent themselves to this basic "scientific method". According to Gardner Murphy,¹ "a hundred years of research in physiological optics, visual perception, acoustics, tactual and kinaesthetic sensitivity, had laid a sound foundation for the understanding of the main tools by which man makes contact with his environment." Emphasis was placed either upon the physical properties of the environment or the universal laws of perceptual response. Perception was to be understood as a response of living organisms to their environments by way of focused or integrative recognition of what the environment offers."

This limited the scientific understanding of perception and threw very little light indeed on the true nature of perceptual distortion and individual differences in perceiving total situations or complex combinations of stimuli. And the perceived world of every individual is a structured one, but it is also an everchanging one. In an unpublished work on perception, Taylor² states:

"Consider the simple case of a man walking along a street. The scene is constantly changing as he moves forward, and the change may be described in the following way. At a given moment of time, t, a set of points A. B. C. D. ...

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1. Murphy, G. Introduction to Witkin, Lewis, Hertzman, et al. Personality through Perception, New York: Harper & Bros, 1954.
 2. Taylor, J.G. The Behavioural Basis of Perception. (Unpublished).

are at distances \underline{a} , \underline{b} , \underline{c} , \underline{d} ... from the pedestrian. A moment later, at time $\underline{t} + \Delta \underline{t}$, the distances are $\underline{a} - \Delta \underline{t} \underline{v}$, $\underline{b} - \Delta \underline{t} \underline{v}$, where \underline{v} is the speed of walking. Now if we assume the existence of perceptual constancies relative to distance, it follows that both the distances, \underline{a} , \underline{b} ... and the distances $\underline{a} - \Delta \underline{t} \underline{v}$, $\underline{b} - \Delta \underline{t} \underline{v}$ will be accurately perceived. Hence, the distances of objects from the pedestrian himself are perceived as changing systematically as he walks, while the positions of those objects relative to one another remain perceptually constant."

And again,

"As I write these words, I am simultaneously perceiving the paper on which I am writing, the pen and my hand holding it, the desk on which the paper lies, various other objects in the visual field, the fly that persistently buzzes about my hand, The perception of each object is itself manifold, since I perceive its parts, its dimensions, its orientation in space, its varying colours and other attributes. The various elements in this complex perceptual field are not all equally strong. In this language of classical psychology, some are in the focus of attention, some in the fringe and some in the background. But the important fact, which must be accounted for by any satisfactory theory of perception, is that they exist simultaneously. Once that is explained the variations in strength will be easy to deal with."

The perceived items are always the product of preceding and complex integrative processes. Let us go back to Taylor.

Visual distance is a good illustration. Things are seen as near or far, yet the distance is actually determined by a number of variables, binocular, parallax, estimates of relative size, texture which are not separately perceived but are only revealed by experimental isolation. Our thoughts come in syntactical form, without effort and without knowledge of how that form is achieved. So in every case, that of which we are aware is an organized structure; the organizing is never experienced.

Consideration of the role of summation to neural activity reveals a similar characteristic. Summation combines a multiplicity of excitations into a single effective unit which the resultant reaction cannot analyse into the separate elements. So also we must conceive of higher level integration as a sequence of excitations, individually incapable of exciting further activity, but continually summing to arouse the succeeding neural patterns. Such a sequence surely has the flow of consciousness. At each step in the process the relation between the integrative activity and the immediately preceding activity is the same as that between the process of awareness and the content.

Awareness is not a state distinguished by any single feature, it is a sequence of events which may be organized in various ways.

What then are the mechanisms which determine whether a stimulus is perceived or not? Internal factors possibly play the major role in selection. Such attention involves giving preference to a sensory modality, as when one looks at a painting, listens to music or even watches a performance at the ballet. In such cases, however, there is a further selection of perception, in terms of organisation which is somehow inherent in the neural process. But no satisfactory theory to account for this organisation has yet been proposed.

Köhler's¹ electrical field theory is one of the few that has shown competence to explain the facts of perceptual organisation in vision.

(Pertinent too is a recent investigation undertaken by Bishop and Clare.² Although in the field of pure physiology, it has some significance for us as we shall discuss the role of the cortex in perception in a later chapter. Bishop and Clare inferred that cortical response to an optic nerve volley represented a succession of neuronal discharges rather than a synchronized volley of all cells firing.)

Let us go back now to our own problem.

The older methods did not elucidate the problem of what conditions the individual's focusing on specific aspects of the phenomenological world to the temporary exclusion of other aspects. In other words, this "objective method" divorced perception from the total personality of the perceiver and could only be used to study perception of isolated segments of the environment under laboratory conditions. It could not predict how an individual perceives the world as it occurs in nature.

With the advent and development of more sensitive instruments (and projective tests must be counted amongst these), it became possible to evaluate the interconnection between perception and the total personality of the perceiver which is the way it functions in real life situations. It became possible to design a study such as described in a recent book by Witkin, Lewis, Hertzman et al,³ *Personality through Perception*. This project studied the basis of space orientation

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1. Köhler, W: Figural After-Effects: an investigation of visual processes. Proc. Amer. Philosoph. Ass., 88, 269-357.
 2. Bishop, G.H. and Clare, M.H. Sites of Origins of Electric Potentials in Striate Cortex. J.Neurophysiol. XV, 3, 191-200.
 3. Witkin, H.A., Lewis, J., Hertzman, L., et al: *Personality through Perception*. N.Y. Harper Bros, 1954.

in human beings, supplementing the laboratory approach by utilizing i.a. the Rorschach Test. The study showed, by and large, that "particular modes of perceiving are consistently related to particular ways of adjusting." Yet even here the authors were forced to admit they "were limited to this form of stating their conclusions about how perception is related to adjustment by the fact that the study had a correlational design." This design did not make it possible for them "to obtain direct evidence concerning the manner in which mode of perceiving and techniques of adjustment actually develop in relation to each other in the course of psychological growth." Nor has it enabled these workers to establish the special adaptation value of a particular mode of perceiving in the total personality economy of each individual.

While the above investigation started in observations of perceptual processes and sought determinants of particular features of these processes in overall psychological structure, others under way, notably those of Klein,¹ and Frenkel-Brunswick² have started with well-worked-out conceptions of personality, and have been concerned with the way in which needs, feelings and coping procedures are expressed in perception.

The new methods stimulated by the projective hypothesis, after all the Rorschach can be viewed as a test of visual perception, have made a beginning to provide a fuller picture of the true nature of perceiving and give a clearer understanding of man's essential psychological organisation. These new insights are establishing scientifically that perception and personality are not separate processes of equal status in the organism but rather that personality subsumes perceiving as well as thinking,

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1. Klein, G.S.: The Problem of Personality and its Theory. J. of Person. 1951, 20, 18-28.
 2. Frenkel-Brunswick, E.: Wahrnehmung und Gegenstandswelt. Vienna, Deuticke. 1934.

learning and so forth - precisely part of the hypothesis on which the Rorschach is based. It is clear that the explanation of the organized character of perceptual experiences lies neither in the structure of the field alone nor in personal characteristics of the perceiver alone, but in both.

CHAPTER II.

THE PROCESS OF PERCEIVING
AND PERSONALITY DYNAMICS.

Because the quantity, quality and content of perception involve so much projection of the personality, one can say that a testing technique has developed based upon this phenomena. This provides today a nucleus in the study of personality. The diagnostic power of this method did not escape Galton. He noted that his own experimentation was too limited for scientific evidence. John Dewey's use of the "project" as a basis for the school curriculum, too, was not altogether without an understood connection between projection and perceptual patterns in the projection of personality into a purposeful achievement as the major form of learning. In the last few years one has noticed serious efforts to relate Rorschach methods to underlying theory in the field of perception. Recent studies in the dynamics of the perceptual process either use the ink blots directly or bear directly on the Rorschach response. Using the blots directly to study the temporal characteristics of perception, Weiskopf¹ investigated the influence of the time factor in Rorschach responses. More recently Stein² using a tachistoscopic administration of Rorschach cards studied personality factors involved in the temporal development of responses and made important conclusions on the adaptive functions of perception in the Rorschach. The studies on value and needs by Bruner and Goodman,³ on tension and tension release as organising factors in perception by Bruner and Postman⁴ help to illuminate the perceptual processes of the Rorschach technique.

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1. Weiskopf, E.A. The Influence of the Time Factor on Rorschach Performance. Rorschach Res. Exch. 1942, 6, 128-136.
 2. Stein, M.I. Personality Factors Involved in the temporal development of Rorschach Responses. Rorsch. Res. Exch. J.Proj.Tech. 13, 355 (1949).
 3. Bruner, J. and Goodman, C.C.: Value and Need as organizing factors in perception. J.abnorm.soc.Psychol. 1947, 42, 33-44.
 4. Bruner, J. and Postman, L. Tension and Tension Release as organizing factors in perception. J.Personal. 1947, 15, 300-307

One is aware that these are indeed meagre beginnings to the experimental study of the perceptual process in order to formulate some theory of personality. Whether the Rorschach blots are used or not in the experimental design it should be borne in mind that the problem of the theoretical foundation of the Rorschach method is not uniquely one for the Rorschach researcher alone. It is much more general. Psychology in its strictest scientific sense has so far been sterile in the field of whole personality testing. Perhaps it is not irrelevant to state here that Rorschach developed no new discipline. His thinking was influenced by the development of his time - faculty psychology, Gestalt psychology, psychoanalysis. His concentration was on method, a method to study the personality as a functioning whole. He formulated no specific theory. It must be recognised that the use of psychological and psychoanalytic concepts from various schools of thought implies in a measure on the part of Rorschach workers of the theoretical principles upon which these systems are based.

The broad principle in Rorschach test is that human personality is multi-dimensional and that the whole personality as it is seen in function at any one moment is a net product of the interacting psychological forces composing it.

As we have said perception is basic to all projective techniques, while Gestalt psychology helped to increase the theoretical understanding of the objective perceptual characteristics of projective methods, it failed to explain satisfactorily why so-called objective test material could be perceived differently by different individuals.

Much of the work in the field of perception and personality is done with ambiguous stimuli, i.e. by using less than optimal presentation methods the subject is thrown back on his own resources. The way in which ambiguous stimuli are perceived may to some extent be influenced by the individual characteristics of the perceiver, a fact implied by the Rorschach

test for personality diagnosis. Do the answers to a Rorschach test reveal actual object perception; or do they reveal associations, imagery or interpretation - or do they reveal a composite of all these processes? These are difficult questions. Most visual perception we know is complicated by integration with excitations from other sense modalities, particularly somaesthetic, by habitual modes of perceiving. What is perceived is determined by the interaction of a number of variables: character of stimulus, the organisations of the excitations in the central nervous system, and the flow of central associative processes under the guidance of more general preparatory adjustments, or "sets".

There is no unanimity concerning the number and kinds of perception; nor is it always clear whether the break into different kinds of perception is dictated by the facts of perception, or whether it is the result of different assumptions about the nature of the stimulus. Gibson ¹ offers a list of four kinds of perception:

- (i) perception as discrimination;
- (ii) perception of objects and events;
- (iii) perception of meanings and values, and
- (iv) perception of ambiguous or equivocal stimulation.

Gibson ¹ suggests that two separate theories might be needed to account for two types of perception. (He combines the first two into "literal" perception and the last two into "schematic" perception.) Such breakdown of perception is common today, e.g. perception externally determined - internally determined, or non-projective - projective. Within such an orientation the major issue in theory begins to parallel somewhat the ever-present heredity-environment issue. In the realm of theory there is

1. Gibson, J.J. Current Trends in Psychological Theory. Pittsburgh Univ. of Pittsburgh Press, 1951.

anything but uniformity. The gropings towards theory vary in scope, complexity and level of analysis and the experimental work dictated by the various viewpoints show considerable variation. In view of this diversity, can at least a common denominator be found around which the problem of perceptual theory can be organised?

The author believes that a theory in which it is assumed that visual perception is not determined by retinal stimulation alone but also by the condition of the rest of the organism can cope with explanation of functional relationships between states of the organism and visual perception. This is the approach, i.a., of Werner and Wapner.¹

A broad interpretation of organismic states may lead to the assumption that states of the organism characterized by needs, values and previous experience can also influence visual perception. Such an assumption leads to a study of the functional relationships between need, value and experience.

The Directive - State Theory of Perception:

Bruner and Postman² have given a most satisfactory view, about determinants of perception. They divide the determinants of perception into two sharply contrasted categories, the "autochthonous" or "structural" on the one hand, and the "behavioural" or motivational on the other. Autochthonous include the stimulus, effects of stimulation upon the receptors, the afferent neurons. They represent the innate endowment of the individual for the act of perceiving. The so-called stimulus-binding of sensory dimensions is based upon autochthonous factors, as are also the laws of perceptual organisation of the Gestaltists. The behavioural determinants,

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1. Werner, H., and Wapner, S. Toward a General Theory of Perception. Psychol-Rev. 1952, 59, 324-338.
 2. Bruner, J.S., and Postman, L. Symbolic Values as an organizing factor in perception. J.Soc.Psychol. 27, 203 (1948).

on the other hand, are related to the "control of the higher-level processes". They have to do with the way "in which the perceptual functioning is embedded in, and interacts with, other forms of psychological functioning. Included in this category are the needs, tensions, values, defences of the subject, and of course, his past experience generally. Such factors are involved whether they are elicited by the momentary stimulus and context or represent a stable part of the subject's personality. Taken together they form a central directive state. The older theories neglect these behavioural determinants.

The polemical aspect of this directive-state theory has developed largely in opposition to the Gestalt School. Gestalt is inadequate for explaining perception, for it disregards the perceiver who is himself a part of the total field. Further it neglects the part of defence and motivation in general. In their concentration of field organisation, the Gestalt theorists are prone to overemphasize the immediate present, at the expense of the part played in perception by past experience and expectancies of the future. The sharp separation of the categories of autochthonous and motivational was challenged recently by Luchins.¹ Bruner, in answer, states that both the behavioural and the autochthonous have a place within one single system. Of special interest is Bruner's contention that the autochthonous factors operate as "limits" that are built into the nervous system. "They are bounding features which determine that a "set" can go so far, but no further, in influencing an act of perception".

To come back now to our material in projective technique:

It must be acknowledged that the projection is only one phase in the complex pattern which begins with the presentation of

1. Luchins, A.S. Situational and Attitudinal influences on Rorschach Responses. Psychol.Rev. 58, 69.

the stimulus and ends with the response. The question of what happens within the subject between these two points in time can perhaps at present best be answered by considering the known facts about perceptual and associative processes.

Basically, perceiving "involves a three-step cycle."¹ Analytically we may say that perceiving begins with an "expectancy". In the language of Woodworth,² we not only see, but we look for, not only hear but listen to. In short, perceiving takes place in a "tuned organism". The assumption is that we are always to some extent prepared for seeing, hearing, smelling, tasting. What evokes this expectancy? We may say from the arousal of central, cognitive and motivational processes by preceding environmental states of affairs.

The second analytic step in the process is the taking in of the stimulus. We are concerned with the cue of the stimulus. The third step is confirmation. The taking in of information is confirmatory to, or incongruous with, the expectancy. If confirmation does not occur, the expectancy shifts in a direction partly determined by internal or experiential factors and partly on the basis of feedback from learning occurring immediately before.

Perception is recognised to be an action of the total "psyche", an elaboration, according to Rapaport³ of the "pure sensory experiences", in terms of needs, drives, interests, attitudes, and the experience of past and present related events.

First consider perceptual experience in everyday life. A familiar object seen from a familiar view under normal conditions gives rise to an instantaneous and effortless recognition of the object; under disadvantageous conditions,

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1. Bruner, J.S.: In Blake and Ramsey: Perception, an approach to Personality. New York, The Ronald Press Company.
 2. Woodworth, R.S. Reinforcement in Perception. Amer.J.Psychol. 1947, 60, 119.
 3. Rapaport, D. Diagnostic Psychological Testing. Chicago, The Year Book Publishers, Inc. Vol. II.

e.g. strange angles of perceiving, the recognition of objects is a more effortful and consciously experienced organising process. Certain pathological processes may also have this effect on the perceptual process. Whereas memory play an important part when perception is effortless, when the perceptual material becomes more unfamiliar, clear-cut memory is less important, other memories are called in to assist, and concept formation enters to establish differences and similarities; and finally, under difficult conditions a shift from attention to concentration occurs, and the guidance of both organisation and interpretation by the subject's own anticipation, or preparedness, or expectancy occur.

These considerations prompt the examiner to see in the subject's reactions to the ink blots a perceptual organising process which has a fundamental continuity with perception in every-day life. Every-day perceptions allow conventions, specific memories to obscure the active nature of the perceptual process. The so-called "unstructured" Rorschach ink blots bring the active organising aspect of perception into the picture more vividly and can so provide one with information into the hidden aspects of the individual's adjustment efforts. ✓

For a more complete understanding of the coming about of the Rorschach response, one must also consider the part played in it by the association processes. In the Rorschach test, as opposed to, e.g. the Word Association Test, the subject must draw new ideas relevant to the stimulus from internal ideas, images and relationships. Thus the coming about of a Rorschach response requires an association process leading to it. This leads the tester to see in the subject's reaction, an association process initiated by the ink blot as stimuli.

Both these aspects, perceptual and associative, are ✓
unfamiliar in contrast to stimuli of every-day life, and
they bring much more clearly into the picture the subject's
own association patterns and association difficulties. Our
thesis here is that both processes are always implied in the
Rorschach response.

Consider specifically the processes occurring within the ✓
subject facing a Rorschach ink blot. Perceiving as we have
said takes place in a "tuned organism": the perceiving involves
the three-step cycle we have mentioned. But we must go further:
once stimulation by the perceptual impression has occurred, in
the course of the associative process, changes in perceptual
organisation takes place. The associative process may bring
out either the total contour of the blot, or only part of it;
it may focus on an isolated detail and never depart from it,
or it may integrate it with all other parts. So in the course
of the associative process, an articulation or structuring of
the raw material of perception may occur, which goes beyond the
first primitive perceptual impression. Unification, combination,
figure-ground organisation may all ensue. This can often be ✓
inferred when a tester observes the wandering of the subject's
gaze over the blot, and it is demonstrable, under certain
pathological conditions, when one or other of the steps in
this process becomes conscious and is verbalized by the subject.

But although the association process may articulate and
integrate different aspects to different ways, one must always
contend with reality. Reality sets limitations.

The perceptual processes have intrinsic laws, many of
which are expressed by Gestalt psychology. These laws
regulate and limit associative processes once they have been
initiated. If this process takes too few clues from the
perceptual raw material, it either results in extremely vague
generalities, or becomes more specific; in either case, the
limitations and potentialities of the blot are violated.

We thus see three further phases in the process of the coming about of a response: the salient perceptual features of the blot initiate the association process; this process pushes beyond these partial perceptual impressions and effects a more organised elaborational; the perceptual of the blot act as a regulating reality for the association process itself.

The area chosen has reference to the perceptual organising process; it also offers information about the flexibility of the subject's perceptual organisation. The content chosen has reference to the response, offered by the association process but recognises the regulative effect exerted by perceptual organisation. The scoring system attempts to indicate precisely those realms through which the associative process passes in search of a response. The determinant category of the score indicates which perceptual qualities of the blots determine the response, by initiating and influencing the associative processes producing it.

The "Ambiguous" Stimulus.

As Luchins,¹ Dennis,² and others have pointed out much of the work in the field of perception and personality is done with "ambiguous" stimuli. The justification has been that by using less than optimal presentation methods the subject is thrown back on his own resources and expectancy (vigilance) aroused is more guided by motivational or experiential factors than by the characteristics of the stimuli immediately present. Sanford³ in particular is guided in his work by such reasoning, also Bruner and Postman.⁴ All their findings suggest that the less "ambiguous" the information, the less the effect of past experience, of needs and interests in confirming

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1. Luchins, A.S. Paper read to the Society for Projective Techniques (Unpublished).
 2. Dennis, W. (Ed.) Current Trends in Psychological Theory. Pittsburgh Univ. of Pittsburgh Press, 1951.
 3. Sanford, R.N. The Effects of Abstinence from food upon imaginal processes. J.Psychol. 1937, 3, 145-149.
 4. Bruner, J.S., and Postman, L: In Current Trends in Social Psychology. Pittsburgh: University of Pittsburgh Press.

expectancies. In another field, Ellson ¹ and Kelley ² have shown that conditioning sensory hallucinations can only be determined when the onset of the stimulus to be conditioned is gradual "to the point of ambiguity".

There are limits imposed by stimulus factors which reduce the effects of past experience and present needs almost to zero when one works with relatively "simple stimuli".

Perhaps it is not irrelevant to add that a series of perceptual demonstrations developed by Cantril and Ames ³ has dramatized some of the features of the relationship between past experience and perception. These demonstrations show that where there is a possibility of ambiguity in a perceptual situation, the ambiguity is resolved in such a way that the subject's previous experience with similar perceptual objects determines what is perceived. They claim that perceptions result from a swift and unconscious weighing by the mind of a very large number of clues. This point of view is similar to that of Brunswick ⁴ in its emphasis on the functional nature of perception. Ittelson ⁵ sees perceptual behaviour as an attempt to create and maintain a world which deviates as little as possible from the world of past experience.

Finally, Bruner ⁶ has written that the "internal motive state changes the probabilities of occurrence of alternate mediating processes for the same external stimulus". The overall experimental results support the idea that perception is influenced by drives, social values, beliefs, attitudes, defences, and above all, expectancies.

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1. Ellson, D.G.: Experimental Extinction produced by sensory conditioning. J.exp.Psychol. 1941, 28, 350.
 2. Kelley, E.L.: An experimental attempt to produce artificial chromesthesia by conditioning techniques. J.exp.Psychol, 1934, 17, 315.
 3. Cantril, H., Ames, A.: Psychology and Scientific Research. Science, 1949, 110, 461 - 522.
 4. Brunswick, E. Functionalism in Perception. J.Personal. 1949, 18, 56.
 5. Ittelson, W.H. The Constancies of Perceptual Theory. Psychol. Rev. 1951, 58, 285.
 6. Bruner, J.S. In Blake & Ramsey: Perception, an approach to

The entire functionalist emphasis of Cantril, Ames, Bruner and others testifies to how directedness and purposiveness of perception are in the very act of perceiving. The perceptual apparatus lends itself to adaptive control. Subjects develop definitive modes of meeting their world, and their problems. All this indicates one of the major reasons for the clinical importance of projective tests. When a subject is given an ambiguous stimuli to interpret, he is compelled to organise it. This is precisely the central problem of personality evaluation: how does the subject organise his responses to stimuli. A test which lacks ambiguity as a stimulus, while it may tell us about a specific trait, is unable to tell us how that trait behaves in the so-called "Gestalt" out of which it emerges.

The Rorschach test is one of purpose-ful problem-solving; how the subject interprets both test and clinician dictates the criteria he sets for his performance. In research programmes under way in the U.S.A., Switzerland and Holland, various basic questions are being considered; e.g. is the test best interpreted piecemeal or globally. The ideal unit for some of the most advanced workers is neither the single response, nor the entire protocol, but intermediate between these. In this investigation some such ideal was made the basis for interpretation: mainly because it became clear that an interpretation of M solely as a pointer to introspectiveness and a rich inner life is inadequate.

CHAPTER III.

ANXIETY: AN OVERVIEW OF INTERPRETATIONS.

In the same way as there has been a growing tendency to look to the field of perception for the understanding of behaviour, so anxiety has gradually come to be seen as a central problem in learning theory, in dynamic psychology, and specifically in psycho-analysis and other forms of psychotherapy. More than three decades ago, Freud singled out anxiety as the crucial problem of emotional and behavioural disorders. Further development has substantiated his proposition, and today it is recognised that anxiety is the "fundamental phenomenon of neurosis", or in Horney's term, "the dynamic centre of neuroses". From the viewpoint of dynamic psychology, Symonds¹ notes that it would surprise most persons to realise how much of their behaviour is motivated by a desire to escape anxiety by either reducing it or disguising it in one way or another.

In reviewing the literature one realises that until the advent of Freud, the problem of anxiety lay in the spheres of philosophy, especially in the branches of ethics and religion. Pascal was directly concerned with anxiety, not only his own but which he believed he observed underneath the surface of the lives of his contemporaries, evidenced by the "perpetual restlessness in which they pass their lives". He noted the unceasing endeavours of people to divert themselves, to escape ennui. Kierkegaard,² in the middle of the nineteenth century, produced the most direct and most profound study of anxiety to appear up to that point. He is regarded as one of the most remarkable psychologists of all time, in depth, if not in breadth, in penetration, comparable to Dostoevski.

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1. Symonds, P.M. The Dynamics of Human Adjustment. N.Y. Appleton-Century-Crofts Inc.
 2. Kierkegaard, S. The Concept of Dread. Trans. by W.Lowrie. N.J. Princeton University Press. (Originally published in Danish in 1844).

The key idea to Kierkegaard's book on anxiety, published in 1844, is the relation between anxiety and freedom. He held that anxiety is always to be understood as "oriented towards freedom". "Freedom is the goal of personality development". Kierkegaard defines freedom as possibility. The distinctive characteristic of man lies in the range of man's possibility and in his capacity for self-awareness of his possibility. Now this capacity for freedom brings with it anxiety. Anxiety is the state of man, says Kierkegaard, when he confronts his freedom. There is anxiety in any "actualizing" of possibility. To Kierkegaard, the more possibility, or as we would like to call it, the more creativity an individual has, the more potential anxiety he has at the same time. He speaks of "the alarming possibility of being able. Freedom to Kierkegaard, depends upon how one relates oneself to oneself at every moment. This means in present-day terms, that freedom depends upon how responsibly and autonomously one relates to oneself. He speaks of the awakening of self-awareness - anxiety becomes reflective. Anxiety involves inner conflict - a consequence of self-awareness. "Anxiety is afraid" says Kierkegaard, "yet it maintains a sly intercourse with its object, cannot look away from it." And again, "Anxiety is a desire for what one dreads.... Anxiety lays hold of an individual, one cannot tear oneself away; one fears and what one fears one desires. Anxiety then makes the individual impotent."

This inner conflict which characterizes anxiety, is familiar in modern clinical psychology; it has been described specifically by Freud, Stekel, Horney and others. Kierkegaard anticipated Horney's contention that anxiety indicates the presence of a problem which needs to be solved; and in Kierkegaard's mind, anxiety will dog the steps of an individual until the problem is solved. Despite his lack of tools, he keenly anticipated modern psycho-analytic insight into anxiety.

Coming to the present day one finds attempts to interpret anxiety, amongst other ways, biologically. The question is posed what happens to an organism when it is confronted with a danger situation. The study of the startle pattern by Landis and Hunt ¹ is of particular interest since it cast light on the order of emergence in an organism of a protective reflex, anxiety and fear. Goldstein's ² contribution is important because it yields a broad biological base for the understanding of anxiety. His central thesis is that anxiety is the subjective experience of the organism in a catastrophic condition when it cannot cope with the demands of its environment and therefore feels a threat to its existence. His brain-injured patients devised innumerable ways of wording catastrophic situations.

The Problem of the Experimental Study of Anxiety.

Goldstein in his further studies of undifferentiated fright reactions says animals have anxiety, parallel to the "anxiety" which may be seen in infants. Mowrer ³ too, in his early studies of the anxiety of rats used the term "fear" and "anxiety" interchangeably. But later on he concluded that the apprehension his animals were experiencing was fear, and that animals do not have anxiety except as they are placed in a special psychological relationship with human beings. In contrast to Goldstein, Mowrer is using the term "anxiety" to refer to neurotic anxiety, which by definition presupposes the capacities for self-consciousness which are uniquely the possession of men.

But it is Liddell ⁴ who made perhaps the greatest contribution

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1. Landis, C. and Hunt, W.A.: The Startle Pattern. N.Y. Rinehart and Company Inc.
 2. Goldstein, K. A further comparison of the Moro reflex and the startle pattern. J.Psychol. 6, 33 - 42.
 3. Mowrer, O.H. Anxiety Reduction and Learning. J.exp.Psychol. 27, 5, 497-516.
 4. Liddell, H.S.: The Role of Vigilance in the development of Neurosis. (Paper read before the American Psychological Association, June 4, 1949).

In a paper which is remarkably pertinent to this investigation and which is based on his extensive work in experimental neurosis, Liddell says that animals do not have anxiety in the meaning of the term as applied to human beings, but they do have a primitive, simple counterpart, namely, vigilance. When an animal is in a situation that involves a possible threat, it exhibits an alertness. This vigilance is characterised by general suspiciousness, with tendencies to act but without any clear-cut direction for acting. Such behaviour is the parallel on the animal level to the vague and generalised apprehensive behaviour of the human being.

Liddell says that Goldstein described this vigilance in his concept of the "catastrophic reaction". In conditioning experiments, vigilance may be shown clearly and through all degrees down to such things as a "small movement of the eyes".

It is this vigilance which supplies the energy for the conditioning reflex. Pavlov was correct in his description of the neurophysiological mechanics of conditioning, but Liddell believes he was inaccurate when he contended that the motive power for the conditioning came from instinctual sources (the dog's desire to get food or to avoid discomfort). Liddell says "the conditioning mechanism is not powered by a leakage of energy along a newly formed pathway or channel from a highly energised unconditioned reflex centre to a sensory centre feebly energised by sensory impulses set up by the conditioned stimulus". Rather it is powered by the animal's capacity for vigilance, his capacity to be suspicious. Though Liddell warns that one cannot identify the disturbed behaviour of animals with human anxiety, it is yet possible to say that conditioned reflex behaviour in animals bears the same relation to experimental neurosis as intelligent action in man bears to anxiety.

This brings Liddell to some stimulating thoughts about the relation between intelligence and anxiety. Man can plan, foresee and this capacity to plan has culminated in man's unique capacity for living by means of ideas and values. The capacity to experience anxiety, Liddell states, and the capacity to plan are two sides of the same coin. He holds "that anxiety accompanies intellectual activity as its shadow, and that the more we know of the nature of anxiety, the more we will know of the intellect". Thus Liddell states one aspect of the problem which was attached by Kierkegaard and Goldstein - the relation between man's creative potentialities, his capacity for imaginative, reality-testing, and his potentiality for experiencing anxiety.

Liddell sees the social nature of man as the source of man's uniquely creative intellectual capacities as well as his capacity for anxiety.

When we consider the experimental study of anxiety in man, we are confronted by a situation different from that of animals. At the beginning of a paper on anxiety, Mowrer¹ remarks "there is at present no experimental psychology of anxiety, and one may even doubt if there ever will be". The pattern of human anxiety has been absent from the strictly experimental disciplines of psychology. There are naturally dangers and difficulties of studying human anxiety experimentally. The effects of inducing anxiety in the laboratory, says Mowrer, are too damaging and the experience itself too complex. Mowrer recommends a flanking approach to the problem through clinical studies in which it is possible to deal with individuals in a crisis situation. This method is employed in the present study.

1. Mowrer, O.H. Pain, punishment, guilt and anxiety. Paper read before the American Psychopathological Association, June 3, 1949.

ANXIETY: A DEFINITION AND THE
PROBLEMS OF INVESTIGATION.

Despite the fact that anxiety has become a central problem in so many ways, the attack on the problem has been handicapped because the various theories and studies of anxiety have been unco-ordinated. What is needed is the introduction of right abstract ideas and their application to the raw material of observation.

Anxiety is the signal of danger which mobilizes the human organism's resources in the interests of conservation, defence and self-preservation. It is also the sign of disorganisation which may lead to further disturbance. At all levels of anxiety, there are various combinations in degrees of loss of homeostatic control, and attempts at mastery to regain control. The term homeostasis was first used by Cannon,¹ and latterly by Yacorsynski.² They state that body temperature, the chemical constitution of the blood, and other conditions must be maintained at a certain level. This level they call homeostasis in preference to the term equilibrium. They state that the internal energy system has the fundamental property of maintaining homeostasis in the face of disturbing conditions. Cannon also uses the term in a psychological sense. In the interaction of the organism with the environment there is a tendency to maintain homeostasis in the face of painful conditions. This active tendency to reinstate homeostasis is shown in the behaviour of the organism when disequilibrium occurs. A wealth of data from experiments on animals substantiates this statement, e.g. the work of Solomon.³ When the homeostasis of the

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1. Cannon, W.B. Bodily changes in pain, hunger, fear and rage. New York: Appleton-Crofts Inc. 1929.
 2. Yacorsynski, C.K. Medical Psychology: A Basis for Psychiatry and Psychology. New York: Ronald Press Co. 1951.
 3. Solomon, M.: The Struggle for Equilibrium. J.abnorm.Soc. Psychol. 39, 334 - 347.

organism is disturbed, says Cannon, certain behavioural mechanisms are present to try to reinstate homeostasis; the simplest forms of behaviour which take place to maintain it is avoidance and approach. There are too, at least two complex psychological mechanisms which function to maintain homeostasis, learning and perception. The mechanisms of these allow the subject to make elaborate adjustment efforts to conditions which produce disequilibrium states. Pathology of behaviour results when environmental conditions produce disequilibrium states of such intensity that the homeostatic mechanisms of learning and perception become unable to cope with them. Perception then is a mechanism which can maintain homeostasis. We shall endeavour to illustrate this in our research.

To come back to our discussion of anxiety.

Although the central position of anxiety in psychological dysfunction has been recognised, the present understanding of the problem is not much more complete than Freud's final sentence on the subject, "non liquet". He early recognised the importance of anxiety and formulated it first to be the result of a blocking of sexual drives and the conversion of libido into noxious substances. This transformation hypothesis was not verified, clinically or experimentally. With the development of "ego psychology" it was postulated that anxiety is the signal recognised by the conscious ego as an indicator of present dangers. This in turn initiates various psychological and behavioural techniques in an attempt to preserve the integrity of the person and to maintain homeostasis. However, the consequence of anxiety need not be neurosis but may be integrated into healthy or healthful behaviour. In response to the threat, signalled by anxiety, the individual may mobilize and intensify its capacities towards a higher level of functioning - and new forms of adjustment.

Although anxiety leads to protective defence measures, it may also/^{lead}to greater intensity and, in the absence of adequate defence mechanisms, be the symptom of disturbance and itself be the end product of a breakdown of integration. In this state, in which anxiety is discharged and defence is no longer possible, one can speak of a free anxiety, and clinically of an anxiety state. Thus anxiety has two functional roles - first, as a precursor of the defensive and adjustive processes, and, secondly, as the consequence of their breakdown. Thus, in Goldstein's ¹ view, anxiety is the signal that danger is imminent, and catastrophe is the state in which all integrated behaviour collapses - and only anxiety remains.

Although psychoanalytic theory postulates a dualistic concept of anxiety - signal and automatic response - a monistic concept has also been suggested. According to this view, anxiety may be traced in a continuum from a signal to a traumatic state from the frame of reference of the ego and its controls. Thus, regression of the ego results in increasing amounts of anxiety from signal, to preparation for action, to traumatic state, associated with corresponding transitions from the most to the least degree of ego control.

As Freud pointed out, anxiety has a central and crucial position in body-mind relationships for it is a feeling state associated with physiological changes and their perceived effects. It has an important role in organismic economy as the consequence of adaptive and disordered behaviour. Defences against anxiety or reactions to it result in symptoms grouped as psychiatric syndromes. Anxiety may be studied as a phenomenon in its own right as a psychological process, although its social, physiological, neurological and biochemical

1. Goldstein, K. The Organism, a Holistic Approach to Biology. N.Y. American Book Co.

concomitants, causes, or effects are intimately and complexly related. The total field of anxiety requires the study of basic psychosomatic-social relations. However, the study of anxiety as such is the study of feeling states and requires psychological methods. But such a study is not concerned with anxiety which would be present if certain psychological defences were removed, nor is anxiety as a feeling measurable by physiological indices which may be related to it. Instead, anxiety as an affect must be defined as a conscious, reportable dread of impending threat.

For the purposes of this investigation, anxiety is defined as a conscious experience of dread and foreboding, conceptualized as internally derived. Differentiation is not always possible between the fear response to actual danger and the anxiety response so often characterized as "objectless". States of fear are conceived as temporary, related to external events, and preparatory to (appropriate) behaviour of the organism; anxiety is more usually derived from internal psychological problems and therefore is chronically present, leading to more serious, and more lasting somatic and psychological changes.

Under certain conditions which seem to be associated with usual quantities of danger, the organism reacts, says Grinker and Robbins,¹ "as though it were confronted with a life or death situation. Here anxiety exists even though there is a nucleus of cause for fear. Anxiety is a reaction which signifies an internal meaningfulness to the person experiencing it, and the subject tends to attribute the meaningfulness to reality". It is difficult to establish sharp distinctions between fear and anxiety.

1. Grinker, R.R., and Robbins, F.P. Psychosomatic Case Book, New York, McGraw-Hill Book Co. Inc., 1954.

We may classify anxiety into certain categories, according to Basowitz.¹ "Alertness" characterizes all living organisms for it is derivative of protoplasmic irritability and animal vigilance. The state of apprehension is an increase of alertness to prepare for special anticipated tasks, or those presently confronting the individual. This is associated with an increased efficiency of psychological functioning and with activation of physiological preparedness, some of which is perceived by the person involved. Free anxiety is pathological and corresponds to the subjective, consciously experienced, reportable danger.

In a still larger conceptual scheme one may extend this continuum to include psychodynamic states of a more primitive nature. Thus, anxiety may still further increase in intensity and painfulness during panic. This exposes to some extent the narcissistic core as threshold levels of disappointment are reached. These are based on past experiences of lack of infantile satisfaction. This form of anxiety may be associated with diffuse or global expressions of primitive physiological precursors of rage, as the final attempt at attaining relief from tension.

From the purely psychological frame of references anxiety cannot be conceived apart from the total ego organisation. In addition to changes in ego control mentioned above, there is always a weakening of the ego. The "objectlessness" of the anxiety state may reflect an inability of the organism to distinguish "self" from "object". For this reason, the person experiences being threatened by a situation in which he cannot distinguish dangerous from safe, relevant from irrelevant, real from unreal. Also, the immediacy of the present is so great that future and past decrease in significance as guides to behaviour. Apprehension is concerned

1. Basowitz, H. et al: Anxiety and Stress. New York, McGraw-Hill Book Co. Inc. 1955.

with coming events; in free anxiety these are uniformly dangerous and immediate. Perhaps within such, anxiety may be quantified. Then simultaneous measures of overt total behaviour or performance in a task, psychological functions such as perception, and physiological actions of somatic systems indicative of action - all in some measure various aspects of anxiety.

Anxiety can be measured if the signal is "triggered" off psychologically through perception. But the psychological symbol which sets off anxiety cannot be measured except by the resultant effects. The effective one sets off the signal which can be estimated in terms of the reportable feelings. Yet these feelings are only partly signal processes, measurable as signals only in lesser degrees of anxiety. In greater degrees of anxiety, as those found in the subjects chosen for this investigation, what is measurable consists of a complex process. For in addition to the signal there is the state of the organism's equilibrium - the measure of its position in its homeostatic range - and the array of processes in preparation, action, and finally, the responses utilized.

Because of the various meanings of the term anxiety, in both common everyday and scientific use, the term free anxiety is introduced to characterize the type of anxiety referred to here. But for brevity, the term anxiety is used throughout and meaning is restricted to the conscious, reportable emotional state. Thus in this usage a concept such as "unconscious" anxiety is impossible. It is held here that a subject cannot be called anxious if he is presently without affect, whatever his condition might be should his status change. Similarly, the physiological concomitants of anxiety (sweating, pupillary dilation, cardiovascular changes) may accompany but do not themselves define a condition of anxiety.

The conscious, painful, present affective state is part of the total condition.

Anxiety may be considered essentially a human function because it is associated with the capacity, amongst other things, for self-reflection (of motivation), and the capacity for the projection of the self into the future. It follows from the definition that anxiety may be present only in man, who has evolved a form of self-reflective consciousness. However, all living structures possess the property of "irritability" necessary to respond to stimuli in the service of perpetuating life and the maintenance of integration. In more evolved animals this "irritability" is organised into integrated systems which maintain alertness preparatory to action, "vigilance" as Liddell ¹ calls it.

The arousal of anxiety.

In general, anxiety may be aroused by any condition which threatens the integrity of the organism. For May ² "anxiety is the apprehension cued off by a threat to some value which the individual holds essential to his existence as a personality". From this viewpoint, any stimulus may be a cue, provided that it implies a threat to an essential value. Since these are largely determined through individual experience and learning and the threat-warning cues are similarly individual products, it follows that a wide variety of stimuli may arouse anxiety and these may be measured only as reading (or not reading) threshold levels.

Anxiety has been defined in terms of an affective response (stress is the stimulus condition likely to arouse such response). Interest here is primarily on the psychological functions related to it as they are evoked by stress.

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1. Liddell, H.S. The Role of Vigilance in the development of animal neurosis (unpublished).
 2. May, R: The Meaning of Anxiety. New York, Ronald Press.

The study of anxious subjects.

In some respects the most obvious approach to the anxiety involves the selection and investigation of patients already suffering from anxiety. The explicit purpose is to discover methods of diagnosis, but studies of subjects have yielded much of value to the understanding of anxiety.

Some pertinent previous studies.

Psychological research on anxiety does not lend itself to an easy, well-defined summary. Among the many, diverse investigation reports there are very wide variations of both definitions and techniques. The purpose in this investigation is to consider some facets of psychological functioning in the state of anxiety.

It has been found in general that both anxious subjects and subjects in stress situations show characteristic changes in many aspects of psychological functioning. At a perceptual level, the threshold for flicker fusion has been found lowered in anxious persons by Krugman.¹ Such persons also have greater sensitivity to pain, according to studies by Malmo and Shagass.² Not only are threshold functions changed, but the organisation of visual perception is disturbed. For instance, Angyal³ showed subjects' characteristically random behaviour in the recognition of patterns of letters presented tachistoscopically.

Postman and Bruner⁴ report that "the reduction of perceptual efficiency (under stress) may be a particular case of the primitivation of functioning", proposed and demonstrated by Barker⁵ in the lowered constructiveness of children's play

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1. Krugman, H.E. Flicker Fusion Frequency as a Function of Anxiety Reaction. Psychosom. Med. 9, 269 (1947).
 2. Malmo, R.B., and Shagass, C: Physiologic studies of reaction to stress in Anxiety and Early Schizophrenia. Psychosom. Med. 11, 9 (1949a).
 3. Angyal, A: The Diagnosis of Neurotic Traits by means of a new perceptual Test. J.Psychol. 25: 105 (1948).
 4. Postman, L. and Bruner, J.S. Perception under stress. Psychol. Rev. 55, 314 (1949).
 5. Barker, R.G. Frustration and Aggression. Univ. Ia. Stud. Child Welf. 18: 1 (1941).

following frustration. In a further experiment Korchin¹ found that the threshold for perceiving an opening in incomplete circles was raised in stress subjects. The organisation of perception with more complex stimuli is also disturbed by anxiety. For instance, Harrower and Grinker² showed a reduction in the adequacy of Rorschach responses in patients with combat anxiety, following exposure to vivid war pictures. Similar, though less extensive, changes in Rorschach performance have been found in laboratory stress experiment by Eichler.³

As in perceptual functioning, so also in perceptual-motor and motor experiments; disorganisation in behaviour characterizes anxious subjects. This Wechaler⁴ found that anxiety subjects require excessive time and operate inefficiently in a mirror-drawing test.

Then too, Taylor⁵ has shown that anxious individuals selected from a normal population will develop a conditioned eyelid response more quickly than individuals lower in anxiety. However, if the situation requires the discrimination of positive and negative stimuli, anxious subjects will require more trials for conditioning. Hilgard, Jones and Kaplan⁶ found that the establishment of conditioned discrimination of the eyelid response is less rapid for their more anxious subjects. These findings no doubt point to one essential characteristic of anxiety. The more rapid rate of simple conditioning to noxious stimuli reflects the heightened sensitivity, or "vigilance", which is an integral part of the anxiety state.

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1. Korchin, S.J. et al: The Influence of Frustration on the reproduction of visually perceived forms. *Personality* 1: 54 (1951).
 2. Harrower, M.R. and Grinker, R.R. The Stress Tolerance Test. *Psychosom. Med.* 8: 3 (1946).
 3. Eichler, R.M. Experimental Stress and Alleged Rorschach indices of Anxiety. *J. Abnormal. Soc. Psychol.* 46, 344 (1951)
 4. Wechaler, D. Clinical measurement of anxiety. *Psychiat. Quart.* 19, 618 (1945).
 5. Taylor, J.A. The Relationship of anxiety to the Conditioned eyelid response. *J. Exp. Psychol.* 41, 81 (1951).
 6. Hilgard, E., Jones, L.V., and Kaplan, S.J. Conditioned Discrimination as Related to Anxiety. *J. Exp. Psychol.* 42, 94, 106

From many sources it is clear that there is a characteristic lowering of intellectual control, and concentration in anxiety. It is seen in overt behaviour and in psychological (test) performance. Particularly pertinent is the work done in this connection by Rapaport and his associates,¹ Gill, Schafer, and Diethelm,² and Rennie.³

Reasoning and conceptual thinking seem to be similarly impaired according to Blier⁴ and Cowen.⁵

Thus, it seems, that systematic changes in organised behaviour may occur in many aspects of psychological functioning during anxiety. Hanfman,⁶ in reviewing the literature in this realm, concluded that one or two patterns seem typical of anxiety: either there is a breakdown of organised behaviour or a rigid and inhibited performance.

We come back to Liddell. He states that at low levels of anxiety, there is a general alerting of the organism, an increase in vigilance. In this state there is an increased sensitization to outside events and in increased ability to cope with danger. The organisation is in a state of preparedness earlier described by Cannon.⁷

But it is felt that one must go further. As anxiety mounts behaviour loses its spontaneity and flexibility. There is a general rigidification and subjects respond in terms of more habitual and hence "safer" response tendencies. Anything novel is threatening and, according to Ausubel,⁸ the ability

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1. Rapaport, D. On the Psychoanalytical Theories of Affects. *Internat.J.Psycho-analysis* 34, 1 (1954).
 2. Diethelm, O. The Evaluation of a Psychiatric Examination. *Am.J.Psychiat.* 105, 606 (1949).
 3. Rennie, J: Effects of stress upon performance. *J.Lab.Clin. Med.* 38, 523 (1951).
 4. Blier, E.G. The Effect of induced anxiety on flexibility of intellectual functioning. *Psychol.Monogr.* 65, 9 (1951).
 5. Cowen, E.L. The Influence of Varying Degrees of Psychological Stress on Problem-solving rigidity. *J.Abnormal.Soc.Psychol.* 47, 512 (1952).
 6. Hanfman, E. Psychological Approaches to the Study of Anxiety, in Hoch, P.H. and Zubin, J. (Ed.) *Anxiety*, N.Y. Grune & Stratton, Inc. 1950.
 7. Cannon, W.B. *Wisdom of the Body*. N.Y. Norton & Co., Inc. 1937.
 8. Ausubel, D.P. Qualitative Characteristics of the Learning Process Associated with Anxiety. *J.Abnormal.Soc.Psychol.* 48, 537 (1953).

to improvise is reduced. Increased effort has to be expended in order to maintain adequate behaviour. At higher levels of free anxiety, there is no longer the ability for effective action; the organisation of behaviour breaks down. Regression to simpler and more primitive modes of response occur. All aspects of psychological functioning are affected: integration is reduced. Clinically, this is manifest in great distractibility, general irritability, and random behaviour. It is as if the central control mechanisms were disordered.

This is an attempt to view anxiety as a function of the intensity and extensity of anxiety. Obviously, there are also other factors involved. One of quite considerable importance involves the relationship between the specific nature of the threat confronting the organism, or the locus of the anxiety, and the performance being assessed.

There are difficulties. Individuals differ in particular modes of stress response. An important assumption in the understanding of anxiety, neurosis and psychosomatic disease is the belief that personalities are differentially sensitive to various painful experiences and stresses in terms of the actions of different biological and psychological systems. Anxiety can be expressed in cardio-vascular changes in one individual, in perceptual processes in another, in disturbance in motor behaviour in a third. The importance of studying individuality of the response has been recognised as a central problem of psychosomatic research, especially by Grinker.¹ In a series of painstaking experiments van Lehn and Lacey² have demonstrated the existence and constancy of the individual patterning of autonomic responses in subjects in a painful situation, i.e. under stress.

An important problem concerns the relation of the personality organisation to the degree and nature of the stress

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1. Grinker, R.R.: A Study of Psychological Predisposition. Am.J.Orthopsychiat. 16, 191 (1946).
 2. van Lehn, R., and Lacey, J.I.: Differential emphasis in somatic response to stress. Psychosomatic Med. 14, 256 (1952)

response. It is obvious that the nature of the personality upon which the situation is imposed defines in large measure the degree of threat, the particular systems of functioning involved. Some studies have been made which have attempted to show the particular relationship between prior personality dynamics and response to painful situations, e.g. Grinker,¹ Waterhouse and Child.²

Physiological and biochemical research in this field has been published in quantities recently. All the workers seem to have encountered methodological problems. There has been an increasing interest, too, in the organism's responses to psychological stress. The work of Wolf³ is particularly outstanding. In such work psychological variables which are reactors to stress are often vaguely expressed as emotions or feelings. In addition to the inadequacy of the diagnosis of the emotional state, there is considerable inconsistency in definition of anxiety or stress, and an inadequate concern for the meaning of life situations to the subjects. Only in a very occasional study, moreover, have the non-reportable emotional states of the organism been taken into consideration. In only exceptional circumstances has anxiety been specified as a form of stress response and correlated with biochemical and physiological studies. In such reports the anxiety is not measured or defined according to its discrete categories, as outlined above, and often is confused with such phenomena as tension, anger, depression.

Much of the research on anxiety has been conducted with transient and generally artificial laboratory situations, or with chronically anxious patients. In this investigation behaviour of normal individuals is studied as they experienced

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1. Grinker, R.R.: op cit.
 2. Waterhouse, I.K., and Child, I.L.: Frustration and the Quality of Performance III. An Experimental Study. J.Personal. 21, 298 (1953).
 3. Wolf, S. Human Gastric Function. New York, Oxford University Press.

a difficult and psychologically meaningful life situation.

The purpose of the investigation was to study three groups of subjects as they underwent anxiety, to determine the effects of this/^{on} some psychological functioning.

The view is held by many Rorschach and other authorities that the Rorschach is sensitive to and reflects anxiety as observed clinically. The approach to the problem is best carried out through clinical studies in which it is possible to deal intensively with single individuals in a crisis, or anxiety-creating, situation. In such a situation the dynamics of individual behaviour are perhaps more accessible to study.

Mowrer and others, have grave doubts whether experimental psychology or experimental methods will succeed in encompassing this topic. In most cases one needs to know a good deal both objectively and subjectively about the subject we are studying before one can tell whether the reaction is anxiety, let alone understand it. Symonds,¹ however, states that one way to approach this problem is "in the understanding of fantasy". He states "it is in understanding fantasy that we come to the heart of the problem of anxiety". For this a method is needed which will make accessible the subjective and unconscious forms of motivation, as well as motivation in its conscious manifestations. To understand an individual's "anxiety", one needs to know how he interprets his crisis situation. Symonds bases his dynamic psychology on the assumption that the individual in a life situation should be taken as the unit for study. This is the approach followed in the present investigation. The projective method of the Rorschach is invaluable in the study for eliciting information about the dynamics and underlying patterns in the subject's behaviour. The Rorschach, we contend, can discover whether, when a subject

1. Symonds, P.M. The Dynamics of Human Adjustment. New York: Appleton-Century-Crofts, Inc.

is confronted with an anxiety-creating situation, characteristic behavioural mechanisms one called into play, e.g. defence mechanisms, and whether these serve to show how the subject protects himself from the anxiety-creating situation.

In this investigation each of the 96 subjects were dealt with intensively; an attempt was made carefully to analyse how the subject utilizes his behavioural mechanisms, how these may impoverish his (or her) general personality functioning and finally, what part creativity, measured by M in the Rorschach, plays in the coping with the anxiety-creating situation in which the individual subject found himself.

The clinical symptoms of anxiety show great variability. Parallel to this variability in the clinical picture, there is a great variety of anxiety indicators on the test.

(Zulliger ¹ gives the following list: an increase in the average number of small details; an increase in the number of chiaroscuro responses; a production of many poorly perceived anatomical responses; an increase in original responses of poor quality; co-ordination of M:C; loosening in sequence; subjects who lose their previously sharp perception of form as soon as the colour cards come; an inclination towards oligophrenic detail; production of colour shock; decrease in the number of whole responses; decrease in the number of movement responses; more Hd than H in the content; decrease in the number of original responses and, at the same time, in the percentage of popular responses.)

ANXIETY AND FANTASY.

The purpose of anxiety (as defence) is receiving much exposition in current literature. The test, because it can contrast anxiety with another defence mechanism, withdrawal into fantasy, throws fresh light on both these defences.

1. Zulliger, H. Die Angst in Formdeutversuch nach Dr. Rorschach. Z.f.Ps.P. 7, 148.

Accepting Symonds' view, "it is in the understanding fantasy that we come to the heart of the problem", the present investigation focuses attention, where possible, primarily on this aspect of the personality functioning of each subject. We will attempt to show how the use of fantasy help towards a more smoothly functioning or less smoothly functioning, in short, how M can be used either as a healthful defence, an effective mobilising of other forces within the personality, or how the utilisation of M can lead to the crippling and impoverishment of the personality.

CHAPTER IV

THE INVESTIGATION : THE GROUPS CHOSEN

In considering choice of subjects for the investigation the writer finally decided on three groups, viz:-

Group A : 26 European subjects (CONTROL).

Group B : 31 African (University level) subjects.

Group C : 32 African (preliterate, semiliterate) subjects.

Group A

The subjects of this group consisted of 26 university-level post-matriculation level or matriculation level European students. Of these 20 were drawn from a large English-medium private school in Natal. They had reported to the School Medical Officer (severe headaches, general fatigue) consequent on preparing for end-of-the-year examinations. They were referred to the writer (in his capacity as housemaster and as "clinical psychologist") by the medical officer and with the full authority of the headmaster.

(Periods of investigation : June - July 1950, October - November 1950, October 1951.)

Further cases were drawn from two of the predominantly English-speaking universities. Two of these volunteered as subjects after they had been medically diagnosed as suffering from neurasthenia consequent on preparing for their degree examinations. (Both had already started writing).

(Period of investigation : October 1951, November 1952.)

Other cases consisted of (1) an B.Sc student (medical diagnosis: reactive depression and/or neurasthenia); (2) a university lecturer and a poet who was advised by his doctor to consult a psychiatrist; (3) a senior English master at a large private school in Natal; (4) an artist and playwright; both the latter had been medically diagnosed as suffering from neurasthenia.

(Periods of investigation : June 1949, July 1951,
July - Sept. 1953.)

Group B

The subjects of this group consisted of 31 university-level Africans. Of these 28 were referred by the College Medical Officers as students suffering from anxiety (as previously defined) as a result of preparing for degree examinations. In addition there were two who suffered from psychosomatic complaints, one from sexual impotence.

(Periods of investigation : October - November 1951, October 1952, February 1953, October - November 1953, February 1954 and June - July 1954.)

Group C

A group belonging to the South Eastern Cape Bantu (Xhosa, Tembu). They comprised 32, male and female, and they were scattered at various intervals along the road which leads from a tribal society to a modern urban society. These subjects were chosen on the medical grounds of strong evidence of predisposition to anxiety over and above their anxiety about their disease. The author's task here was made easy through the good offices and kind co-operation and assistance of Dr. W.C.J. Cooper, F.R.C.S., superintendent-in-chief of the Lovedale (African) Hospitals, Eastern Cape Province and Dr. J.C. Laukner, surgeon-in-charge of the Tuberculosis Wards, Lovedale Hospitals.

Subjects in this group were either, at the time they were tested, patients or outpatients in these hospitals. Of these 28 were in-patients, most of them suffering from one of the following forms of tuberculosis:-

- (1) Bilateral active pulmonary tuberculosis.
- (2) Tuberculous lesions.
- (3) Tuberculous lymphadenitis.

They were all at the time responding to treatment (streptomycin, B.C.G., etc.) They had all proved to be "difficult" patients in so far that they evidenced the anxiety state as defined previously.

...The/.....

The other 3 subjects were Africans who had come to the outpatients department with a firmly established idea that they were suffering from tuberculosis although a thorough medical and radiological screening could reveal no sign of the disease apart from the usual tuberculosis spots on the lung.

(Periods of investigation : June - July 1951, July - December 1952.)

CHAPTER V

THE INVESTIGATION : THE SETTING AND ETHICS

(1) The Setting for the Investigation.

Very little is known of the conditions under which the most valid results are obtained or even of what type of subjects are most accurately diagnosed. The Rorschach protocol is the record of an interpersonal relationship; such relationships have been explored in psychotherapeutic practice and from this the following categories seem pertinent to any interpersonal situation:-

- (a) Setting.
- (b) Nature of the Test and its introduction.
- (c) Relationship between examiner and subject.

Appreciating the importance of these three aspects of the testing situation considerable effort was devoted to standardizing aspects of the testing period, e.g. the atmosphere in the room, the time of day, the room appointments. These things were especially important with Group G. After eight subjects from this group were tested the paucity of their records were investigated and it was revealed that these subjects felt apprehension lest the test got them into trouble¹. Others revealed that they felt coerced, and a third group² felt they were being used for scientific purposes by a white man who would say false evidence against them.

Group C: For the subjects in this group a room was obtained from the hospital authorities and this was furnished with the barest essential furniture, slightly darkened, reasonably insulated against noises from outside. The subjects had been visited in their wards by the examiner and/or the interpreter. Some of their families were visited in the locations and the native villages of the Giskel and news brought back for them. In this way their co-operation was secured. Gifts of oranges,

...dried/....

1. Some of these subjects had or were taking part in the Passive Resistance Campaign organised by the African National Congress.
2. Mainly those who were of high school or Training College educational level.

✓

dried fruits and milk considerably added to the eventual securing of a satisfactory and happy atmosphere conducive to a good test setting. Only three of the records had in the end to be discarded as being unusable.

Groups A & B: No great difficulties were found to exist about securing a satisfactory atmosphere and rapport, apart from some minor hitches which were easily put right.

(2) The Administration of the Test.

The Rorschach is an interview and its correct evaluation, like the correct evaluation of any interview, is dependent upon its content. The Rorschach interview is a standard interview and may lead to results which the free psychiatric interview can not lead to - but it remains an interview - an interview behind the veil of ink-blots. But what is the hypothesis underlying the Rorschach experiment? It can be stated as follows:-

- (a) We perceive in the artificial Rorschach in the same way as we perceive in real space.
- (b) The way we perceive in real space is determined by our personality. But the relation between perception and personality is not known.

(3) The Administration and Ethics.

The purpose of the investigation was to get in each case at the underlying dynamics of the anxiety. To find out how the subject views his world and what his approach to reality may be. The test is not infallible but the psychological findings can be used to advantage when these are combined with clinical (medical) impressions. Throughout the investigation the author made it a rigid rule that the responses are those of the patient. If unethical and unprofessional attitudes towards the use of this test are to continue it will eventually invalidate it for further refined investigation.

The fact that a subject could not respond to certain popular or obvious signs and that he could not respond at all is

...indicative/...

indicative of his illness : it was not construed erroneously and responses were not indicated in order to avoid feeling frustrated - a great temptation which was often thrown in the path during the course of this investigation. Infraction of the strictest ethics was as far as was humanly possible, rigidly avoided, even in the so-called "testing the limits", situation.

Scoring: The scoring system used is that of Beck as modified by Professor H.A. Reyburn in the department of Psychology, University of Cape Town, during his researches into the Rorschach technique, with the addition of di (extracting of tiny detail from the dark or colour mass of the blot).

Note : Y is scored for shading, reflection and "roundedness". Responses were not scored for Popular (P).

Footnote to Chapter V. Some of the subjects gave their responses in their own language and consequently an interpreter was employed; he is a B.Sc. graduate in psychology who had studied under the writer. He administered the test only.

THE PROTOCOL SHEETS ARE SUBDIVIDED AS FOLLOWS:-

COLUMN 1 : NO. OF CARD.

COLUMN 2 : POSITION OF CARD FOR RESPONSE.

COLUMN 3 : TIME IN SECONDS AT WHICH ALL RESPONSES
WERE GIVEN AFTER INITIAL PRESENTATION
OF CARD (T/R).

COLUMN 4 : INQUIRY.

COLUMN 5 : SCORES.

47

47

GROUP A

INTELLECTUALIZING AS A DEFENCE AGAINST
THE ANXIETY-CREATING SITUATION.

Lidell in his book "The Role of Vigilance in the Development of Animal Neurosis" states that "anxiety accompanies intellectual activity as it's shadow". He states one aspect of the problem: the relation of man's creative potentialities - his capacity for imaginative reality testing, for dealing with symbols and meanings, and for changing behaviour on the basis of these processes - and man's potentiality for experiencing anxiety.

The following subjects will be discussed in one group for purposes of interpretation in view of the fact that they reveal in their records tendencies towards intellectualizing. Is this in any or all of them a technique they have evolved to deal with their respective anxiety-creating situations?

In every case of this subgroup, emotional responsiveness is strongly evinced and in every case it was experienced either as disturbing or upsetting or as purely pleasureable, purely sensual, or in between these. The W compulsion is indicative in their records not only of evasiveness as a symptom of anxiety but also of intellectual ambition (vide the W pattern structures). They seem to throw themselves - despite negative clinical findings - into an endeavour to produce superior records - the competitive ambition perhaps in intellectualizing form.

The methods employed by these subjects to cope with (or avoid) anxiety are typical of a trend in our (European) culture. There is a dichotomy between emotion and intellectual functions, with an endeavour to control emotions intellectually and when this control was ineffective (which it was often) they became upset. So if anxiety (and guilt feelings) could not be denied, it must be rationalized; and to the extent that it could not be rationalized, it must be denied. They are typical of a pattern in our culture in that one area of anxiety which they could

...freely/.....

freely admit was that of success or failure : it is respectable and acceptable in their social set to compete and to admit one's anxiety. Kierkegaard speaks of "the alarming possibility of being able". In modern psychotherapy the basic aim is to enlarge self-awareness by means of clarifying inner self-defeatist conflicts which have existed because the individual has been forced to block self-awareness at various points. Creative decisiveness based centrally on expanding self-awareness , is encouraged.

Anxiety, viewed in the light of modern theory and psychotherapeutic practice, is or becomes reflective. In these subjects anxiety has become reflective and what we want to do here is to see how they relate themselves to their environment and how it either enriches or impoverishes their personalities.

SUB-GROUP I OF GROUP A

NAME: ROBIN SEX: M AGE: 25 EDUC.: B.A. (HONS.)
I.Q. : 135

This subject is one of South Africa's younger poets. Some of his work has been favourably reviewed by knowledgeable critics. At present a lecturer at a university he wishes to resign his appointment in order to devote all his time to writing.

Spontaneously volunteered for the test after a medical examination revealed that he is "underweight, too frail and a serious impairment in the auditory field".

I A 15	Mask!	(4S)W	WS:FY: Mask
25	Supplicating pilgrims!	topW - the general motif- the movement of hands.	D:M:H
> 45	Merely countries.	Just outlines.	de:F-:Geog.
70	Epstein sculpture - the light, the shade, a female figure standing quite aloof.		W:FY: Art & Sex
	<p>The whole thing is really a temple scene - the vistas, the silences, the music, the air of quiet and blessed- ness. It is getting more mysterious though. Ah, sound barrier! Yes, the clouds <u>parting</u> - the plane is through, gone, but as one loses the outline it gets other potentialities... Filthy flies - diseased, soft (di in W mass) di:Fc:A with germs, millions of germs gritty and stinking.</p>		
>A450	Ah, definitely storm clouds now and underneath the spume from the sea beating wildly against rock and reef.... bursting effect of wild seas.	W-general motif - m strong, S spaces as breaks in the clouds.	WS:Ym:Vista.
I > 60	Rather revolting all this... yet		
90	Two homely old bears here.		W:E:A
280	Sombre...a wild, dark night, wild seas, roaring surf. All absolutely fantastic.	idea of inanimate movement keeps coming back to me. Why?	W:mY:Vista.
v 306	Now this is better. A lovely, delicate sea-shell, transparent, brittle, a little girl's fantasy, per- haps too thin to last, too perfect, too much colour.	D3 All this is really too brittle.	D:FCc:Obj.
A 380	Could be fire!	Fire, death, destruction. Flaming away with no thought. Ballet of the men and insects...and all this while in the backdrop this century's minutes are breaking up.	D:Gm:Fire W:YM-FM:H&A
	<p>There is laughter here, marriage, death perhaps also some ghastly, fantastic ballet- as a background the premonition of war.</p>		

Old men, old and diseased, stupidly
trying to impress me. (di in mass)

di:F-:H

^ 1 Chameleons, climbing. That's all.

D:FM:A

20 Dirty water flowing away from us...
this is a rock, a buttress and over
it goes, dirty, filthy, brown.
Ah, blue, sky, blue, pure, soft,
gently flowing heavens.

D:CM:Sky

(Frequent turning)

✓ 120 Clouds are parting after the rain,
everything is now clear, the earth
is soft, all the colours of life-
Soft, blue sky, red clouds in the
distance, gently fading away.
A pity!

W:CM:Vista

^ 2 Ah, Green at last!
Earth and Grass, pleasant country
stuff but why full of faces look-
ing at me?
Translucent colours, something
beyond, but these faces spoil every-
thing. Stupid faces, bloodshot
eyes, skinny creatures.

D:CV:Vista

120 Air Force Badge.
Gas masks here (D)

D:F-:Cer.

D:F-:Obj.

150 Icy wastes of the North. (S8)
Stark, blue, icy vistas of
nothingness...all so translucent
and unreal.

S:C'Y:Vista

170 Feelers of insect. (topd)

d:F+:Ad.

^ 5 My Gods! Glorious!
Now we see the hues, the flowers,
everywhere in wild profusion and
blue sea-creatures and the autumn
leaves....child's playground and
what a playground - soft, roseate,
soft, soft...

W:CF:Vista

45 Blue spider.

D:F+:A

0 Mine dump, modern city...all this. (shape only)

W:F-:Vista

230 Red clouds raining red blood,
filigreed clouds, soft, woolly,
spotted with ice-blue crystals.

D:CMC:Vista

^ 580 God! to think of the hundreds of
thousands of these damned cards
being turned out by machine! Ugh!

S U M M A R Y

R:	53	
Approach:	34% : 37% : 29%	
S:	4	(2 S pure, 2 xS)
Non F:	70%	
F+:	53%	
M:	7	W 18 M 7
C:	10.5	C O OF 1 : FC 1
M : C:	7 : 10.5	
FM+m : C+c:	14 : 18	
Last 3 Cards:	22%	
C'F C' : FC' :	2 : 0	(1 C', 1C'Y)
Animal:	20%	
A : H:	11 : 14	A 10, Ad 1 : H 9 Hd 5
V+Y:	2 10	(1Y, 3Ym, 1YM; 2FY, 1C'Y)
M+FM+m:	7+2+12 = 21	
C+C'+c.V+Y:	8+2+10+2+10 = 32	(4 Cm 1 Cmc)

At., Mask, Geog., Vista, Sky, Bot., Obj.,

Fire, Water, Sex, Abstract, Movement, Art.

I N T E R P R E T A T I O NC O N T E N T

An exploratory study of dynamic factors in the content of this record reveal significant aspects of the subject's inner life. The responses possess a direction and meaning which gives them a unique value in arriving at a deeper understanding of the subject's problem, his fantasy life, and cannot be regarded only as perceptual experience. To relate them to kinaesthetic activity of M response only is to neglect a major contribution of the Rorschach as a prime elicitor of the subject's fantasy life in which he so intensely experiences needs and fears. C-nuances show that he can be intense, sensitive excitable to outside stimuli.

Themes: There are rapid and fluent changes of theme, ideas push one past the other, there is no central direction. The themes range from cosmic and intensely felt destruction themes through the philosophical - the subject envelops himself in a vague aura of intellectualization thus screening himself from life's realities - to the distinctly oral, gratifying motifs (vide responses at 510 seconds on card II, at 470 seconds on card IV).

The meaning of his projections in the M - m areas are

...significant/.....

significant for communalities of conflict, need and wish.

There is "distance from the card" (there is too much associative elaboration, too little awareness of perceptual reality), personalized percepts emerge and these seem to stem from invisible segments of the many-hued spectrum of his inner life. Some of these percepts are creatively ingenious, some almost pathologically malignant (cards II, IV, VI) - all are "distant" from the card, from the visible range. Further as a protest against the firmness of reality (vide S - pattern, final balance, $F+\%$) the percepts signifies a regressed rebelliousness, a kind of feeling of union with the universe. It projects a wish to escape from the imperfect demands of reality. ($F+\%$, low $D\%$, $W:M = 18:7$, $C=6$, $FC \cdot CF = 2$). m , increasing as $M - C - Y$ - increase is drawn from the mid-lines of the grey-black cards, the subject is overwhelmed by the rapid accumulation of situations and inner promptings which cannot be assimilated quickly enough with the personality structure ($FM\ m : C\ c = 2\ 12 : 8\ 10$; $M : C = 7 : 10.5$, C' outweighs $C'F+FC'$, $W\%$ too high for $D\%$).

\underline{M} : M responses are mathematically high, so are pure C responses. The strong urge of feeling both inward and outward (Non $F\%$ 70%, $M+FM+m = 21$, $C \cdot C' \cdot c \cdot V \cdot Y = 8 \cdot 2 \cdot 10 \cdot 2 \cdot 10 = 32$) is offset by an urge in yet another direction (vide frequent Ym blends, $C' Cm$ blends on card II, Cmc blend on card X). He feels that his wishful-filling activities must be neutralized as any satisfying of a wish is punishable (vide card II : mY in the vista-dictated second response followed by the delicate, brittle fantasy of the FCc third response, ranging after a long pause to the Cm of the fourth response, then on to $YM - FM$ followed by the sensual $C' Cm$).

The neutralizing operation prevents the carrying out of a desired fantasy activity and so saves punishment : it is effort adaptive behaviour and is defensive in nature and purpose. High M is here a saving grace, but it can also be a destructive agent in the personality functioning. It carries him too fast and too far. He can turn inward even under distinct emotional

...pressure/....

pressure - this is his technique at social adaption. But the fantasy experience is too intense, it carries him to the central line where he looks for some brittle support and this is not pleasureable to him. The numerous aggression and destruction responses e.g. 4 S - W for R. 1, di:Fc of R. 5 on Card I, are further signs of his dissatisfaction of this dependence he feels he needs in order to get by, especially as he reveals so much self-assertion and reaching out to beyond the reality around him. He wishes to evade reality (vide entire theme-structure, approach, final balance) and in so doing to avoid what is distasteful to him. The Y nature of M, of even FM & m, betrays that withdrawal for him is painful, V aggravates this pain and this deepens the passivity, accents the submissiveness both of which factors are unpalatable to him (vide above). (These two factors appear in many clinical cases of anxiety).

The picture emotionally is one of unrest; overtly he uses control; he neutralizes strong feelings by way of his anxious mood, but he introverts too intensely. (Vide Bat at 1 second on card V followed at 280 seconds by the Ym pointing to the ideation which intrudes into even everyday concrete reality situations. Ideation here has the quality of the primal element; research remains to be done on the aural and the aural-textural reactions to the ink-blot).

Unlike Nigel he has learnt to get the better of words. He articulates the impressions and the imprecisions of his feelings, he can separate meaning from reality, symbol from fact, but he is a prisoner ^{of} ~~from~~ his intellectual freedom. His desire is for "meaningful order". His mind is directed towards the distance. What is next to him matters very little. Yet at any moment what is next to him, no matter how apparently insignificant, may be illumined by sparks struck from the live-wires (fibre and texture) of his inner life. This is not a social gift (vide C pattern) rather a frivolousness of mood to serve the patronizing superiority which he experiences to the "imperfect" world around him.

*Excellent
profile!
Specific*

NAME: MONICA

SEX: F

AGE: 24

I.Q. : 123

The subject is an heiress, the only daughter of very wealthy parents. The family has played a big part in the industrial development of the country. She volunteered spontaneously for the test. She states that she has been unhappy most of her life and dissatisfied with herself. She admits to periods of stubbornness and complains of the domineering attitude of her father "who does not wish me to have a life of my own". An art student, her teacher states that she has a remarkable and perceptive eye for colour-tone and line.

- I. ^ 15 Bird in flight to me - this is a first impression - spinal column down the centre - certainly the impression of an animal - at the top spider with pincers - W - outline. W: FM: A
d: F-: At.
D: F+: A
- v> 60
- ^ 78 It's a mess I don't like it. Wilfully destroyed by somebody - nothing coherent in it at all - conveys very little - a complete muddle.
- II. ^ 40 Result of a fight on a street pavement - shocking thing. (Frowns) Similar to other one - splash and blob, nothing definite, nothing concrete. Something cruel in this - some driving force underneath it - some evil strength behind it - (Turns card) - culminating at top. 120 Down, an erupting volcano - some evil driving force behind all the same. Meant to depict anything definite I can't see it. W - Colour W: CM: H
(Shock.)
Abstract
Abstract - evil force.
SD: C: m: Volcano
Abstract
D2 - standing on one paw - squatting. D: F+: A
Different when turned.
S: F+: Cave Abst. (C')
(Description of W)
- All sorts of ideas come:
Talking animals in Walt Disney shows - top hats, perky faces, when looking at this.
Every time, when turned, there is a different outlook -
Concentrating on centre:
Entrance to a cave - some funny evil force if you walk into cave - (6 minutes)
Both sides are the same - putting ink on paper and squashing it in half.
- III. ^ 15 (Laughs - smokes) Two natives beating their tom-toms - W - Colouring in background the fire at the kraal. W: M: C: H & Fire & Ceremony.
- 40 Funny thing: Centre spinal column in all three of these cards - almost like a skeleton. (Makes one think of anatomy drawing at College - blobs & errors. Conveys nothing to me at the moment candidly. (2 min.) Ribs - from back - lungs (D4) D: F-: At. (Midline awareness) (Criticism)
- IV. ^ 3 Bat straight from jaws of hell - W: FM: A (Shock)

IV. (Cont.)

25. Again the spinal column.
These things have the
most depressing effect
on me - like modern art
galleries. Feeling it
gives me is a tingling
down one's spine.

D: F+: Art.
Art

(m)

60
90 Animal with no red blood
knocked over by something.

Sim: A
Description
Awareness
of colour
(Anxiety) -
Vague

> 100 Story of old coloured
girl - some horrible
story told when I was a
child - nothing concrete
at all - fear of the un-
known I suppose.

(3 minutes)

And yet on the other hand,
this makes me feel what
the word "conscious" would
look like - something that
would nag all the time.

Conscious - concrete - this Shock
is my idea here - something Persisting
with you all the time.

A borer-beetle - becoming
the thing in your mind -
something you can never
get rid of. Almost it is
sticky - never retrace -
go to some other part of
your mind - dormant.

C definite
(hairs etc. -
texture!)

W: FC: C: A
(Abstract)

V. A 5 That in colour could be so
beautiful. One of the
might-have-beens in life -
A butterfly that has had
it's day - once it was all
beautiful, full of colour,
then some beast killed it -
now it is dull and awful.
But there is fear in all
of those cards.

Criticism &
Description

W: F+: A

Spoiling of R

(C')

Rather ludicrous if it is
a butterfly - it might
suffer from rickets - one
of the might have beens of
life - cannot fight on.
Funny how close to humans
animals are: This could
almost be human here -
dull grey shadow - no glow,
dull and void of any feel-
ing and expression.

May be a map - some lovely
country - funny little boys,
all sorts of hidden lovely
things in it. Right of man
to find something in life,
cannot find it - so draws it.

de: F-: Geog.

Elaboration:
Abstract

>
V
A An extraordinary thing -
(elaborates)- wealth of
possibilities in it - fear
comes back.
Map fades into nothing -
nothing - so would life if
we had no faith - eternal
struggle - no faith.

- VI. ^ 10 (Immediately), a totem pole - tribal dances - shocking gargoyle at the top - thousands of snakes' heads crawling out - heads at both ends - vicious, horrible. Again, the spinal column - it dominates the whole picture - arteries and veins even marked in it.
- 120 Looks like an X-ray plate - Shadows mostly, white patches drawn by a doctor who knew how to draw and deliberately made a mess of it - there is the 2 lungs. a fine scientific brain behind it - what is behind it?
- 180 (Draws finger over card) Stalagmites & stalagnites in a cave - also anthraps - edges mainly, also 27, 425 nothing concrete or tangible about them - I know there is something here. Terrible gargoyle draws me - I don't know what it is here. Something here is evading me, I know it's there - I don't know what it is.
- 420 Sadistic comes into your mind here - mental cruelty you can inflict on someone - something harsh and cruel - hurting someone mentally. Making impression.
- VII. ^ 9 Reminds me of children - D1 D2 + m D1: Geog. (Description & Fab.) Great North wind blowing - man with lovely red cheeks, lovely white clouds and blue sky. I'm sure the man who did this had a scientific mind - At. & picture - skeleton and spinal cord are the only things concrete here. I don't like things like this - you know they stand for something - I don't know what it is. This does not frighten me so much. - (Laughs)
- 180 Vetkoekies we used to make as kids - and they used to curl like this on paper. D3 421 - shape ONLY (Fab. & Abstract) Again there is something behind it - what is it? I don't like it. D1: Food
- ^V>
^<
^ It's a muddle - my mind's in a muddle - which way to look at it - some stroke of the pen started it! What? Then it ran amok - started by putting thoughts down. Elaborating.

VIII. A 3

Oh, this is much better.
 If these aren't 2
 chameleons climbing up
 beside here. Why should
 they be pinky red?
 Again it looks like a
 doctor's drawing.
 Gap in diagram which does
 not show in X-ray - heart
 and lungs.
 Definitely chameleons -
 they are all that is
 tangible - even they are
 a funny colour to me -
 something elusive about
 all these things.
 Again the spinal column,
 all our sensory nerves -
 physiologically scientifi-
 fic all the time and yet
 it peters out again.
 Even the wolves looking
 with closed eyes saying:
 "We won't find anything
 down there" - Useless-
 ness of life.

(DL) Sticky paw. Di FM: e: A
 (Criticism)

Doctor: Art

Di F+1 At.
 Descriptive

Di Fe: At.

ribs - minute
 description -
 peters out to
 nothing.

Di FM: A
 (Eyes)
 (Fettersing)

IX. A 10

Colourings are the
 paintings of Whistler -
 some orangy and greens
 and browns.
 Certainly does not de-
 press one quite so much,
 a little bit of hope
 here somewhere.
 > From this angle: some-
 one's life's-blood dripp-
 ing away.
 < Exact opposite: Easy
 clouds of the future -
 if you can be driven up
 there.-
 No, I would like it more
 cheerful. Look! there
 is an antelope's head in
 here, but this also
 fades away.
 All so indefinite -
 nothing concrete at all -
 conglomeration, ideas,
 facts and stories - mean
 nothing.
 I like it up this way
 better - rosier and
 happier - look not to
 what has happened, but to
 the future.
 300 Levely here! A pale blue
 sky, a lake almost, this
 line is the horizon -
 pale mountain in back-
 ground reminds me of
 Beirut - the reflection
 is crystal clear - it
 must be a lake, for there is
 no beach and the water
 is quite still.

W - not the
 bottom.

W: FO: Art

Di m: Abstract
 (Blood)

B4 D10

Di OF: Ls.
 (m)

Di F+1 A
 (Fades)
 (Elaboration)

SD: GMV: Vista
 (A description)

IX. (Cont.)

Name of film: "Green Dolphin Country". (Then quotes long passage from it) - beach, yet there is no beach - but so her mind must brave thought. A hole put in all the middle - something to feast your eyes on - lighthouse on edge of lake, why?

d: FGV: Light-house.

lighthouse: very small ad (shape and colour & is built up on a mound - raised above level.)

D: FGV: Ls.

No, you don't get the same effect now at all. A road running through now clearly, a wide gravel road dwindling into nothing. Now doctor's skeleton again.

entire reddish tinge down whole middle.

W: FGV: At.

W - C & F & c (lungs, kidneys, etc.)

X. A 5

Museum case:-

(texture very evident c)

Butterfly, crabs, lobsters, all in aquarium in Muizenberg in the tanks.

W: FG: Aquarium

Again, no definite colouring at all. Queer pre-historic animals - colours and forms not definite - I can still see doctor in this - trachea, lungs, etc. no. Stethoscope below it too. Full of eyes, eyes of crabs -

D: FC: At.

Chief thing: Bottom at bed of ocean you see all these things. - In Tel Aviv we saw all these funny things crawling at bottom of a sandy pool.

edge de - (swivel - m)

de: F+: Instr.

(de m)

de: m: Eyes (Ad.)

Description

(C)

>A

Most indefinite shape - Why should a non-descript, dark-grey colour dominate me like this? Always I see it (this dark grey) Head of Game (D5) mounted on wooden shelves. I like the yellow - gives it a bit more warmth. Springbok dancing (D7) on it's hind legs, not animals drawn, but made from beach fossils, animals not drawn from life - made out of head. Blue - seaweed - (D1) looking at it through glass or water.

D: F+: A -On-

D: FM: A (Description)

D: FC: Sea

X. (Cont.)

Reproduction not really the same - more detail on one side - Curves, dots etc. more pronounced.

A whole conglomeration of ideas - someone tried to make something -

A top of mountain in Norway - Springbok on top of a cloud in Norway.

These two yellow things: Man sitting on a rock fishing (D2) M - the other sitting back relaxing. Peace in the whole thing. Two green things are sheep.

Blue in the middle - queer shapes and designs on it - I would like to take it out - too hard. Crystal blue hard again. Tooth (d34) here except that gum should be pink. I would like to try out light and shade more - nothing tangible. It does not form a forceful thing - would not bother to look back again. Two more things here: 2 monkeys.

Arab sheik in the desert, drinking from oasis - Reddy glow of the sunset - Makes one want to go back to have another look see - See what it is like now -

Rose-tree, a shrub, then suddenly cut off. Still, no lasting impression.

Abstract
 D: F+! Geog.
 D: M: H
 Fab.
 G: F-: A
 - On -
 G: F-! At. (Grit)
 Abstract
 d (very small): d: FH: A
 Form F.M
 (G: M: H (OaFab.)
 (G: DM: A
 O minute description of clothes (same on monkey, only turned around) - On -
 (D8 d24) Dd: F-: Bot.
 (Spoilt)

S U M M A R Y

R:	51	
Approach:	18% : 49% : 33%	
S:	3	1 xS, 2 Sz
Non F:	57%	
F+:	74%	
M:	4	W 9 : M 3
G:	10	G 4 OF 1 : FO 6
M : O:	4 : 10	
FM+m : C+G:	13 : 17	
Last 3 Cards:	53%	
G'F+G' : FO':	0 : 1	
Animal:	25%	
A : H:	13 : 4	A 13 Ad O : H 4 Hd O
V+Y:	3 : 0	V 3 Y O
M+FM+m:	4+8+5 = 17	
C+G' : e+V+Y:	10+1+6+3+0 = 20	

Abst. 10, Elab. 4, Crit. 4, Desc. 3, Spoiling 1, Fab. 3
 At. 10, Art. 1, Ger. 2, Geog. 3, Food 1, Blood 2, Eyes 1
 Obj. 2, V. 5, L/h. 1, Mar. 2, Rocks 1, Vol. 1, Cave 1.

Mid-line aware-
nes!

INTERPRETATION

Anxiety has become reflective. Self-awareness has made the subject see herself not merely at the mercy of her environment (and her physical condition) but also as someone possessing capacity of choice and independence. She is more than an automaton. There is in this record not the negation seen in the content of the other intellectualizing records of this subgroup. She can and does relate herself positively to her environment; her anxiety has thus become reflective, not ambiguous to the extent that she separates herself from her environment. (Approach, M : C, S & Non F $\frac{1}{2}$, Last 3 Cards). But there seems to be a kind of sympathetic antipathy. She is not reconciled to her anxiety; there is a persistent inner conflict, she reaches out and away from her problem but there is also a clinging to the central running mid-D almost as if she draws an emotional satisfaction from the awareness of it. (A careful study of the m-patterns, and of the persistent mid-line D responses as it blends with the indices, and with pure C & M & CM, with FM - c and even anatomy, reveal how she wishes to free herself and at the same time hardens herself against freeing herself of it.)

This reflective state of her anxiety is related to an inner state (vide M FM m pattern with Non F $\frac{1}{2}$ and high d $\frac{1}{2}$). An attempt must then be made to see how she deals with this ambivalent relationship to her anxiety and the object of that anxiety.

M : C and (FM+m) : (C+c) :

She displays a virile inner creativity (vide M-pattern) on the grey-black cards with the hard red colour. On the colour cards, M becomes reflective, almost passive. The stance is supple, facilely extensor merging into vista responses and colour determined. It is impossible to say whether because of her creativity she has anxiety or whether anxiety has produced these M responses polar opposites in the M continuum. One cannot ignore the aggressive signs (S in 3 with no sign of xS, W:M is 3:1, C outweighs CF FC, FM+m outweighs M by 13 : 4, Hd., Ad., are completely ...lacking/.....

lacking and the descriptive and critical phases of her verbalizations). Her experience of creativity has a potentiality of aggression and thus aggression is directed against herself (vide para. 1 above) rather than against her environment.

Unlike the intellectualizing of the other two in this group she does not try to evade reality, the distasteful situation, she is irresistibly drawn to it (F+, mid-D, and especially the response pattern and content of card IV, where she suffers grey-black shock and withdraws immediately into an infantile fantasy before she collects herself to cope with the mass positively). (Note also the facile FM drawn from deW on card I at 15 seconds.) She moves through the anxiety-producing state, becomes increasingly more communicative (productive, note W% and R. increase as C is perceived and organised into meaningful patterns) and verbalizing about the past searches for something new in the present to absorb the memory of the past. (vide cards IV & V and the spoiling responses as c comes on the threshold; c here being the wishing for something tangible. Note also c on card VI and finally m on card VII).

Anxiety indicates the presence of a problem which she half wishes to see solved. Her inner life is as virile (grey-black M) as it can be brittle (colour M). She has developed an effective and flexible way of dealing with her problem. She has the resilience, the aggression and the emotional maturity to cope (vide experience balance and the final balance). This has given her a clear insight, a self-awareness and the ability frankly to appraise but also a strong wish to keep the problem always in consciousness; the problem must not steal away as this will impoverish the fantasy life which is for her a continual source of satisfaction, of release from tension and the imperfections she senses in her world.

*Insightful
great
A.B.*

NAME: NIGEL SEX: M AGE: 22 EDUC.: B.A.
I.Q. : 130

Moody and seclusive one day, outgoing the next, this subject asked for the test on the grounds that it may help him to get "A better grip on himself". Although not a confirmed alcoholic he drinks more than most of the members of his social set. He is unable to settle down. Is at present working on the preliminary draft of a play. Had a one-act play successfully produced by a dramatic club. Has taken part in a National Theatre production.

- A 10 T.S. Eliot's "Murder in the Cathedral"... no hope for the future... only darkness perhaps a mask through which one can still view the world to come...
 Abstract
 SW:F+:Cer.
- 400 Typhoon in mid-Pacific....is that where they have these things?...anyhow there it is, whirling away.
 Anyhow this is all light and shadow...the hazards of modern poetry...senseless imagery, lost, diseased images...
 W:m:Storm
- Badge
 I thought all great poetry is concerned with the true stature of things!
 This is not meaningfull- there is no faith here- no true shape, no rhythm, not even symmetry, except perhaps ragged edges of storm clouds.
 W:F+:Cer.
- (Tells the story of "Murder in the Cathedral").
 only the edges- the rest is silence.
 de:F+:Storm
- A 5 Again this negation.
 Ah "Christ's blood streams in the firmament"...at last imagery of hope... Let us not sully this with everyday form.. reality is not here.
 This is the blood of Christ..
 D:cm:Imagery
- 20 Not angels, not men, (here quotes passage from Rilke's Duino Elegy) - no words can describe this - words strain, crack and break...
 Ballet...yes, the refined rhythm of the dance, the hands.. Humans
 Kaffirs too, alas no rhythm, only the reality, the form, the shapes to come... Thank God for this line...(midline)... symbal of hope for the future...
 Maybe the human vertebra, of course, but this is not real.
 D:M:H
 D:F+:H
- 55 A spiritless thing - symbol of the time - yet in this world...
 A gorilla without a soul (laughs) even without a sense of humour.
 D:F+:At.
- 150 A woman's affair - ghastly gorilla - you can't write a poem for the "feast of praise" about this one....
 Reality (shape)
 W:F-:At.
- 200 If this is supposed to be symmetrical, I can't see how it can be....
 If only symmetry could be given to this...perhaps a bomb bursting through the middle here...leaving desolation behind.
 D:mY:War

- A 5 Some small prosaic bat bat in flight W:FM:A
60 but what on earth has he
got to do with all this
negation - Perhaps this
centre line means hope....
hope rides a path through
life... Could be an emblem..
Commando emblem of last war.
Primordial...caves...eyes....
"the night has a thousand
eyes"...No unity. (Shading)
- AV 10 Crucifix...or perhaps D:F+:Rel.
A symbolical....crucifixion
of the Christ.
75 Central line is the balance
of power...the balance and
the barrier between Christ
and Man...Man of the Atomic
Age.
120 My God, a little child here. something tells d:F-:H
If only this whole thing me she is ill,
could give a satisfying diphtheria, TB,
unity. all blotchy....
240 Maybe a tortoise... skinned, stripped W:F-:Ad.
of all his life.
- ^A 70 Everything here is left in- D:Fy:A
complete, although one
could say these are rabbits (Shading...
carved out of stone, stone- roundedness)
age rabbits...
180 Light shining through some AD:Y:Vista
trees...the wooded parts
may be trees...maybe a scene
from the Black Forest...all
rather cold and forbidding..
An incomplete elephant... part of an old D:F-:Obj.
statue...
bits of snow falling, Colour (white) d:mc:Snow
delicate, soft, mushy.
- A 5 Chameleons (Shape only) D:F+:A
The central portion now
gives one the colouring, the
colours merging outwards
with the black and over-
whelms the black...roses. D2 Colour and D:CF:Bot..
But these colours are rather shape.
subtle, cold, frigid flowers
in glass...soft, delicate
filigree...chinese poetry.
300 Rocks eaten away by the D:Gc:Rocks
sun's rays...(Grand Canyon,
Hollywood version...all
colour, no shape, no form... sand and grit and
dirt all in one..
Rather more hope here...
The reds merging playfully
with the other hues...the
delicate reds must hold the
whole together...like some
thin red line, holding
forces of despair... (mid portion of
though God knows it will Mid D)
snap at any moment ...quivering, like
air currents in
clouds.

Cont.)

A tree carved in marble...

almost as if of
glass...cold, life-
less....perhaps deep
inside there is the
seed of life, but how
does it survive in
such a setting.....

D:YF:Bot.

A 20 A Mask
and all these colourings
again...reminds one of
Yeats...all this symbolises
struggle and wrestling with
the forces of inspiration..
going out from the central
core of our being...colours
awash, maybe the sunshine
washing the earth after
rain...almost polishing....
(quotes from Yeats)

Vertical eye slits

D:F-:Mash

300 Surrealistic Beasts in
mortal combat...eventually
they will topple down this
rift from whence there is
no returning...a bottomless
pit...Eliot's poetry.

(central core =
mid d of midline

W:CY:Bot

the soft roundness
of the stones

D:VFM:A and
Vista

(rift = mid-line)

100 Flimsy, delicate imagery,
images floating like in
"Yeats poetry:
Before me floats an image,
man and shade, shade more
than man, more image than
shade...no substance, soft
ethereal. Flowers, here,
here, here.

Imagery

320 Spider sucking away, claw-
ing, cleaving the air.
Clouds too...trailing
clouds...coming from the
bottomless pit, from the
central mad-house down
here (mid D)...in colour,
in shape, but not in shade.
Beauty grows out of dirt...
This dirt is giving us the
Atomic bomb too...funny I
should associate that with
the hope that should come
with these frail, cirrus-
like clouds - pencil-
shaped, delicate. Rabbit,
pensive, thinking, crying..

Colours in profusion
Shapes, reality.

D:FC:Bot
d:FC:Bot
d:FC:Bot
D:FM:A

D:FCm:Clouds

Because of the
spray of earth - the
cloud-topped debris,
result of death
bombs...

W:mF: Bomb

trying to leave
this haven of hope..

FM:A:Fab.

D:FM:A:Fab.

"The brutes are aware that
we don't feel very securely
at home within our
interpreted world."
(Rilke : Duino Elegy)....

They are laughing
at us, mocking,.....
mocking. Every-
thing is out of
place and out of
order and yet all
this does mean some-
thing...some form of
energy, energy to
combat the negation
of that first card
you showed me)....

S U M M A R Y

R:	37	
Approach:	27% : 54% : 19%	
G:	1 9x	
Non F:	65%	
F+:	54%	
M:	1	W 10 M 1
C:	6	(C 3 CF 0 FC 3)
M : C:	1 : 6	
Last 3 Cards:	39%	
Animal:	19%	
A : H:	7 : 2	A 6 Ad 1 H 2 Hd 0
V+Y:	7	(2Y, 1YF, 1mY, 1FY, 1CY)
M+FM+m:	1+2+6 = 9	
C+G'+c+V+Y:	6+0+2+1+6 = 15	

At., Mid-line, War, Ger., Cl., Bombs,

Imagery, Abstract, Fab.,

I N T E R P R E T A T I O NThe Reality of the Testing Situation.

This subject understood the testing situation and the instructions; he must give responses which are acceptable to conventional logic, and that just as he should not give responses which he cannot confirm by reference to the ink-blot, so he should not give responses which are so dominated by the perceptual configurations of the blot that they no longer are subject to critical control. Rapaport states that if a subject's responses show too little regard for the blot or if his responses carry too much associative elaborations which in itself is good, then we have an indication of an increase of distance from the card. In the Rorschach test we have a perceptual reality which is to some degree a palpable basis for measuring distance.

M and C : Rapaport maintains that a strong prevalence of M with a marked lack of C indicate the possibility of autistic, unrealistic thinking. In this record there is one refined, culturally determined M, and C is 9. However, an analysis of the verbalization here seems the most helpful procedure in the search for traces of autistic thinking (the "rhythm of the dance" is scored M in spite of the fact that it is mere movement

...verbalization/.....

verbalization and not "felt movement").

Responses: Within 10 seconds of presentation of the first card a response is given for which no objective perceptual support is given in the blot itself. The course of the associative processes is not regulated by the percept, too many of his subjective processes are involved. The reality of the blot itself becomes minimal in significance, according to Rapaport, and the content of the associative processes is over emphasized: there is an increase of distance from the card; more, a reflection of increased distance. Card II only serves to increase this tendency. C sets off "negation....Christ's blood streams in the firmament...." ending with the self-confessed "reality is not here".

(Fabulizing denotes too much affective elaboration). Awareness has, therefore, entered. Although he seems to enjoy playing with language of high affective charge and colourfulness, yet awareness has a painful quality (C blends with m on card II; distance cannot now become greater; implicit loss of distance is expressed by an emotion-laden conviction which becomes stronger as card III is handled. This card sets off the fantasy activity to produce the refined M, and as he returns to reality he clings to the mid-line for his first F response. But he immediately indicates that the conceptual boundaries are tenuous (vide the response structure on this card); there is a compensatory fluidity in the thoughtprocesses which allow for transductive reasoning, thinking in terms of reality, of participation in the every day. Thence throughout the record there is revealed this awareness of tenuousness, every response is characterized by the thought that everything may ultimately belong with or belong to everything else. This is autistic, unrealistic thinking in the extreme.

Response and symmetry - mid-line - Y - m - FM response structure.

His defences are at surface level. There is a persistent withdrawal into autistic fantasy but no break with reality. Acute restlessness comes with the awareness of the depressed mood (note the symmetry awareness going with the Ym blend).

...But/....

But his capacity for reaching out to his environment (vide e-pattern at the expense of M) is too strong an asset to impoverish the inner life and tension. The tension enriches the mood tone and gives it vibrancy.

Emotional maturity has not set in, has not kept pace in its development with the intellectual maturity (vide C structure and its disregard for form, its blending with o and m and the ratio $FM+m : C'+c$, and FM outweighing M). He employs rather primitive gratifying experiences in day-dream activity. It reveals also the immature self-assertion and attempts at impressing a prosaic world.

The persistent depressed undertone reveals a love of language and an intellectual vitality which he subtly employs at all times. His capacity for vigorous extravertive living remains (vide final balance).

(The notorious obscurity of modern poetry is due to the absence from our lives of commonly accepted symbols to represent our deepest feelings. And so these invade the empty shells of fragmentary memories, hermit-crabs in a sea of uncertain meaning.....for the following lines of T.S. Eliot (misquoted by this subject) are not only true of words before the ultimate mystery; they also apply to words caught in the penultimate muddle:

.....Words strain,
Crack and sometimes break, under the burden
Under the tension, slip, slide, perish
Decay with imprecision.....

(Heller: The Hazard of Modern Poetry.
(Bowes and Bowes)

)

SUB-GROUP II OF GROUP A

NAME: P.C. SEX: M AGE: 33 EDUC.: B.A.
I.Q. : 122

Senior English master at a High School. He has been a stammerer since birth, although in the class-room he speaks fluently with never a trace of stammer.

Has been to psychiatrists and physicians in this country and overseas on account of his acute awareness of the stammer.

Frequently suffers fits of depression and distinct paranoid trends are easily observed.

III. (Cont.)

- 180 Work of a man who has not completed what he set out to do.
- 200 That's all. - Again very feeble I'm afraid!
(Encouraged)
(Long pause)
- 300 On second thoughts, 2 black figures if held at certain angle could easily be animal - perhaps hind-quarters of animal of horse tribe. Might be a very stupid thing to say but each seem to be holding in their "hands" a man's lung. -
- 400 Both are supposed to keep their equilibrium (stammers) at a most extraordinary angle.

W: FM: A & At.

Cont.

- IV. ^ 10 First glance - A skin on a wall.
- 30 Also acrobat on the stage performing with feet on floor and bends back body till head comes between 2 feet.
- 75 Face at bottom reminds me of a tortoise about to poke its head out of shell - a sad look about its face. - May I hold it upside down?

Dried up skin W: Fe: A
yes - WB- Back is facing you W: M: M
NOW - M.Dl bottom d D: FM: A
for tusks. Feb.><V 150
>^ 170

- If figure is supposed to be wholly symmetrical - it most certainly is not so - there are things on one side not found on other side - especially so at top -
- 240 On right of face there is small smudge not seen on other side.
- 300 Upside down part now the top looks like shape of a flower known as daffodil - only here there are only 2 stamens, that is if it is a flower at all!

Symmetry
and
Criticism

d: F+: Smudge

Dl bottom
again.

D: F+: Bot.

>V 360
>^ 380

- 2 feet on either side of figure appear to be made of crystal.

You can almost see through it -
(A human with crystal feet! Hm!)

D: FT: Hd.

Not much good I'm afraid.
Am I doing all that is required?

V. A 5 Straight away looks like Don't like this W: FM: A
a bat in flight - one.
60 (Looks at me. Laughs)- No more please.

95 On either side of figure D: F-: Ad.
there seems to be 1 leg
and a tail of some kind of
animal.

V 150
^ 180 As is all other figures -
it seems to be under
influence of X-ray -
the same thing - light
and shade -
200 Reminds me also of figure
which stood on Roman W.
standard: Outline of W: F-: Cer.
Aquila of Roman standard.

VI. A 14 Top like a clergyman or D8 - speaking, D: M: H
a ostle with arms out-
stretched as though
(stammers) giving
benediction.
50 Skin on floor. W: F+: Ad.
80 At top and if one looks
all way down to bottom:
outline of truncheon of
the old policeman in days (D2 - FY -) D: FY: Obj.
of Sir Robert Peele -
130 Somehow top and centre
looks to me very like a
(stammers) crucifixion.
W + actual body
of Christ on
the Cross. - W: F-: Rel.
Christ Fab.

170 (Dead Still!)

>< 245 If rough edges taken
away: then a man's back,
the small of back, even
the ridges of vertebrae
also shown - very like it-
even the two cheeks of the
back-side (laughs)
300 (Hm! Arm's length.)
^ 350 4 birds in actual flight
at top - 2 flying along a
straight line and 2 about
to dive. (Laughs) Top like
part of a decanter (slight
stammer) - the long swell-
ing out at bottom - even
an ornamental glass
stopper.
The 2 in centre are 2 legs
from (slight stammer) main
figure. 2 elephants legs,
with marks on them (slight
stammer).
500 Speaking in a way - one
sees (stammers) a great
many things which closely
resembles (stammers)
things on map of the world-

VI. (Cont.)

Yes, India, Florida, Gulf of Mexico plus white too for gulf. And holy smoke! The Peninsula of Korea!

660 These shapes on either side: outline of automatic pistol. Infertile not so? (D S) DS: E: Obj.

VII. ^ 5 2 rabbits facing each other standing on a rock - might even be a figure found on top of child's birthday cake - may even be a figure carved out of ice - 2 elephants' heads at top - complete with trunk with part of head missing. -

165 Two at top - 2 acrobats (shape only) in which they tried to stand on their hands in shape of a curve.

✓ 180 Bottom: small space looks like opening of a drive to a large house, part of which can be seen lying behind a hedge or even trees with snow on them.

240 Outline in inside resembles the (stammers) second card I saw upside down - Oh! If held like this, 2 girls doing some step of a dance standing back to back - swirl of their skirts as they dance - in each case one leg is completely missing. (Oh! Laughs): Person or animal crawling, stalking its prey.

360

380 All very infantile, not so?

VIII. ^ 25 Oh! First glance: Poem: Rime of the Ancient Mariner - (quotes) Oh! this has something: Tree with 2 animals. Bear animal trying to climb up tree - (laughs). Right in centre a pair of old-fashioned woman's stays. (Very happy now)

60 Bottom: An opening flower.

70 2 animals, may also be paintings by Bushmen.

W. Don't like this one, everything is half-done. W: F-: Obj. W: FV: Obj. D: F+: Ad.

D - top D. D: M: A

Very evident- d23 D D edges grey for snow because snow C on trees is not very thick green is showing through. d: V6: F: Vista

D: M: H

D: FM: A M: H

No head missing.

The total ensemble: "a painted ship upon a painted sea..." D: FM: A sails eaten into by the elements. D: F-: SexCl. D1- (struggle for them to go - stammers) (D5)

(D6 D7) m - a peony opening. D: CFm: Bot.

D: F-: Art

IX. (Cont.)

- 240 Red part like a huge red lamp shade hanging from ceiling. D: FC: Obj.
- 270 These 2 hands on red bottom: very clear, in each case thumb is pointing towards each other. de of D - d: F+: Hd.
- 400 2 green parts: old man's face, beard, nose, mouth - a grotesque face, quite fantastic. eyes without pupils - merely slits (the white above D10) ds: FY: Hd.
- X. A 17 Whole looks oriental - both in shape and colouring. An oriental scene. W: F-: Scene
- 45 (Laughs) whole ensemble looks a kind of feat of balancing - Various animals can be recognised if you look closely enough. purely "balancing" idea in mid-air. W: m: Balance
- Centre of green at bottom: a rabbit's head with 2 snails on either side paying homage to it. D: F+: Ad.
- 2 dogs on either side (laughs & stammers) - pomeranians. D: FM: A
- 180 Top: top of a mine-shaft, might even be an organ pipe. (d24) F - 2 holes in pipe - d: F-: Rel.
- 2 green animals resemble Bushmen paintings - animals in action - d: F-: Art
- V 240 What is meaning of wishbone I wouldn't be knowing. D: FM: A
- Nothing else I can see, but the whole thing a conglomeration of figures trying to set itself (stammers) properly balanced - D: F+: Obj.
- > whole is a balancing feat - wholly futuristic, perhaps, but why balancing? W: m: Balance
- Am I right or not? Could this remain like this forever?
- I doubt very much somehow!

S U M M A R Y

R:	70	
Approach:	31% : 53% : 16%	
S:	2	1 Sz, 1xS
F+:	69%	
Non F:	57%	
M:	6	W 22 : M 6
C:	6	O 3 OF 1 : FC 1
M : C:	6 : 6	
FM m : C' c:	16 : 5	
Last 3 Cards:	43%	
C'F-C' : FC':	2 : 0	
V+Y:	8	V 1 Y 7
Animal:	35%	
A : H:	25 : 7	A 19 Ad 6 : H 4 Hd 3
H+FM+m:	6+12+4 = 22	
C-C' c-V+Y:	5+2+3+1+7 = 18	

Balance, symmetry, Abstract, Symbolism, Fab.

Vista, Paint, Ink, Bot., X-ray, Geog., Art, Cer. & Rel.,

Sphinx, At.

I N T E R P R E T A T I O N

In psychiatric interviews this subject revealed himself ^{to be} a person of aesthetic, creative perceptions who had an adult awareness of his psychic problems and tendencies and one who had a wide and subtle capacity for experience and empathy.

Schachtel has emphasized that M responses in such persons "do not necessarily indicate capacity for creative production, but represent a factor in the capacity for creative experience." What Rorschach called capacity for inner creation Schachtel sees as a particular relatedness to the world. Even if we only give qualified approval of Schachtel's use of the term, it becomes extremely difficult for Rorschach workers to communicate clearly or to compare and evaluate theories about creativeness. One must accept that the Rorschach test is an insufficient measure of creativity, that our concept of creativity in terms of personality structure is inadequate or that we have not sufficiently refined our interpretive procedures to enable us to recognise the subtle indications of creativeness within the Rorschach protocol. More extensive of carefully selected groups of artists of proven accomplishments is indicated.

...But/.....

But even more rewarding will be intensive studies of actual verbatim responses carefully analysed in terms of various hypotheses of creativity. Then the ideas of Schachtel and Piostrowski (about dynamic form) may help substantially.

In considering the above record the writer would like to utilize the suggested scoring system mentioned at the beginning. This system is an extension of Rorschach's original distinction between extensor and flexor types of M response. Within the movement regard is paid to variation. In this record the M pattern falls within the middle category of the continuum : passive and inward, involving a relatively stable external and internal equilibrium (vide verbalizations of M responses).

The inner command that the subject feels to do well, to add everything into the picture prevents him seeing things in their unitary relationship : conceptual thinking is low (vide approach and nature of W response). He has drive, but it is canalized. It emerges only as obsessive fullness found so often in the records of anxious persons. This may be reaction formation : owing to the expensively vast number of indices of feelings of inferiority, he withdraws intellectually. He starts a counter offensive against the anxiety (vide final balance, sudden emergence of S after the initial colour shock on card II, followed by the strong texture response: Note also the motor indication, stammering). His intense use of Y- (vide card IV) when he feels the compulsion to do so, shows his sensitivity to the apprehension and discomfort activating stimuli. The C-pattern reveal an outreaching individual; yet Y overshadows C, i.e. the contracting-withdrawing individual is the master. Further, his considerable qualifying in the responses reflects a self-doubting. These verbal expressions support the structural evidence of passivity. Only a synoptic evaluation of the whole personality functioning can explain why his adaptive struggle dictate his having recourse to passivity when inner

...tensions/.....

tensions are so strong as the record reveals: (the threatening imbalanced m on card X, the opening flower of card VIII blending with the delicate C (F)).

The inferiority feelings are the major dynamic of this subject's neurosis. They are the source of the painful mood which they aggravate, as they do also the anxiety. This leaves the subject submissive but there is also self-discipline (good approach, C-pattern, symmetry). This stands him in good social stead as the nuances of the emotional life are those of impulsivity and quick irritability (C-nuances, m/c, FM, C blending with "middle category" M). But he does not remain "at the challenge" for long, outer behaviour returns to a central calm but this leaves an inner condition of troubling unrest. His counter offensive, mentioned at the beginning, increases and aggravates, rather than soothes, the anxiety.

NAME: STUART

SEX: M

AGE: 19

I.Q. : 112

This subject has been referred by a medical practitioner. There is no serious physical or organic impairment, but he is frail and suffers from nervous exhaustion. A first year B.A. student he does not know if he stands the "ghost of a chance" to succeed. He displays wide cultural interests and is a member of a select classical music society.

^ 10	Nothing		
v 60	Nothing		
^ 130	Large bat or Bat perhaps.	a large lake.	W:F+:A
220	Lake - yes	Dark setting and all still it is probably at night, all quiet.	WS:C'Y:Lake
270	These spots!	Spots of a bit of an animal broken off - not the bat - (Form only)	di:F+:Spots
^ 60	Ridiculous animals pushing noses together	D1 - pushing forward	D:FM:A
150	Reddish spots are blotches of blood	blood of some person perhaps (F only)	D:F+:Blood
	(Frequent turning of card.)		W:FM:A:Fab.
^ 50	Malicious animal, ready to pounce on its prey.	W.	
> 100	Might be clouds merging into the darker storm clouds.	W: Like you see during a storm in the Transvaal (shape only)	W:FYm:Clouds
v 220	A flower vase		S:F+:Vase.
^ 17	Might be an X-ray	W: the entire impression- the idea of dancing.	W:FY:At. W:M:H
300	A West African Native dancer.		
^ 5	Butterfly	(Shape only)	W:F+:A
30	Might be a lake with rivers running into it.	a dark aerial picture seen from a plane at night.	W:FY:Vista
80	Glimpse of a church spire	edges here are the trees, very black trees and this (S 27) is the high steeple.	Sde:YF:Vista
	(Throws card away)		
40	A grotesque totem pole	D8 - (Shape only)	D:F+:Cer.
120	The sea beating against coral reef-	D5 - booming of the breakers as it thunders against the deep hidden edges, jagged edges from view. The sea behind is dark, undisturbed.	D:Ymc:Vista
v 140	Drilling!	A machine, but mainly the idea of drilling going on- grrrr!! (small d)	d:m:drilling
(>) 100	Impression of an ink-blot you fold it over like this.		
270	Underground sewerage system	Large open tunnels (S7) - old ruins here - all broken and dismal - quite deserted. It has been bombed perhaps or it may just have collapsed - hence all this dark.	DS:FY:Vista
340	Map of England	(d) An aerial map perhaps	D:F-:Geog.

- A 40 The whole essence of all
 these blots are this line
 running down the middle -
 all have it to some extent -
 I can't get away from it -
 60 Here is a chain of lakes
 and here the sunrise is
 falling over them. (D6,D7) Sunrise is D:VCm:
 changing the colour- Vista
 ing - slow interming-
 ling of colours as
 one watches.
 200 Here water is running,
 running away from some- (DS) (D3) there are
 thing oily... globulets forming. D:mc:Water
- 10 What colours!
 80 Atomic explosion D9 - the whole D:mC:
 effect! Colours Explosion
 too wonderful.
 200 Some scene in Mongolia Colours and the
 effects. W:C:Geog.
 (W)
- A 5 Still this central line!
 Hm!
 75 The mental picture you form
 when you listen to good
 music - music with some
 grand story to it!
 Chopin? Colour in my mind, W:Cm:Music
 colour and move-
 ment, rhythmical
 movement, very
 effortless.

S U M M A R Y

R:	23	
Approach:	44% : 48% : 8%	
S:	3	1S, 1 Sx, 1 xS
Non F:	70%	
F :	86%	
M:	1	W 10 : M 1
C:	6	4 C
M : C:	1 : 6	
FM+m : C'+c:	9 : 3	
Last 3 Cards:	21%	
V+Y:	8	V 1 Y 7
Animal:	13%	
A : H:	3 : 1	A 3 Ad O : H 1 Hd O
M+FM+m:	1+2+7 = 10	
C+C'+c+V+Y:	4+1+2+1+7 = 15	

(Y : Ymc, FYm, C'Y, 3FY, YF)

Vista - Music - Cer.

Explosion - drilling - water - clouds.

Geog., Vase, At.

I N T E R P R E T A T I O N

Subject becomes almost immediately immersed in the grey-black shadows and midline. Verbalization are "quiet and tranquil" but as hard colour stimuli are presented, "Kinesthetic" responses come (movements are extensor) i.e. the perceptual raw experience becomes unbalanced, i.e. perceptual material which by some change of position in a part or one aspect of it would become more balanced, would show a better closure.

The personality make-up is extratensive (vide final balance) but one would have expected more M responses in a subject who show cultural interests, who can reflect on his anxiety. M responses seem to become vulnerable; are they being repressed? The subject as we have seen is immersed in the shadows and in the mid-line, he is over concerned with them. C intensifies this immersion. Emotional responsiveness, regularly and evenly experienced, upsets rational control (vide pure C pattern and C blending with formlessness to m, V & Y).

The subject is superficially outgoing and spontaneous (C pattern) but basically anxious (vide m structure with high F % and Y total). There is a rigid tendency to avoid the anxiety-

...arousing/....

arousing situation (vide use of S and S de) which can in this Rorschach setting be indicative of a narcissistic character disorder. There is a minimal return of affection and aggressive tendencies cannot be ruled out. Responsiveness leans heavily on emotional aspects and largely ignores fantasy, although it may be that reflectiveness replaces impulsiveness (note reliance on mid-line in V, C and m dictated responses).

NAME: LIOLE SEX: M AGE: 26 EDUC.: B.A., U.E.D.
I.Q. : 121

Subject served in the South African Naval Forces (Torpedo Boats) during World War II, after being sent out of Britain to South Africa at the height of the bombing raids on London in September, 1940.

His period in the naval forces was characterized by frequent "up for orders", mainly for petty disciplinary misdeeds.

He married while doing his post-graduate teacher's diploma. His wife complains of his "utter remoteness and coolness, although on rare occasions he can be very sweet and understanding".

He presented himself voluntarily for the test.

A clinical impression is that he is primarily narcissistic in his relations with the world about him: emotional capacity for object-attachments and empathy are minimal. His manner is flippant. "I don't take kindly to discipline; why should I?". Lately his principal had had to pull him up severely for his defection in class-rooms and for honouring the unwritten rules of the teachers in the breach rather than in the observance. Reprimands have had no effect. "I don't want to be a slacker but I feel frequently quite unable to make the simplest decisions. Then I cannot sleep or eat. Perhaps I should change my vocation again." He remains unconcerned about his duties. Prefers to tinker about in his work-shop or on his boat or lounge around the house with the latest "best-sellers" in English technical literature - marine engineering, yachting and flying.

His father is an alcoholic.

- I. ^ 5 Hammerhead
and
> two fins striking out - as if swimming away
from one.....animal
fins.
^ human vertebra here.. no, spine.
50 Could be a house. (Tells story of a
house he once knew -
a dark, dismal meaning-
less house, with four
open windows.)
< 140 Aeroplane - fuselage, monoplane
(424 - W) diving
swoosh! down...
these are the jet ex-
pulsions (S).
^ Jaws of a beetle but
the whole thing could
be skin of animal laid
out to dry - already
you can see it drying
out, here you see bits
of hair falling out.
Or even the hide of
some poor animals
because four gaping
holes where it had
been shot -
these bits of hair
may be bits of flesh
torn after the buck-
shot entered the body.
>< 200 Malaya. Indo-China
coasts.
^ 250 Bat swooping down -
II. ^ 25 Well, this strikes me
as if the white
spaces have been
swamped by black...
black ink seems to
have done its duty
nobly, blotting out
the clearness pattern,
yes, white spaces
surrounded by black,
or eg. white still
dominant.
But then it could be
a flying saucer!
Swooshing along the
highways in the air.
Two red lungs, horrible,
bleeding.
The bottom reminds me
of a jellyfish.
70 A blowy, fat old
woman, two of them,
dancing around
obscenely.
> Look here at the
delicate work- little
works of art, all
rather frail -
^ Two old bears hugging.
Rabbit's head.
Squashed body of a
lobster.
- BE, merely the
appearance.
-as if swimming away
from one.....animal
fins.
no, spine.
(Tells story of a
house he once knew -
a dark, dismal meaning-
less house, with four
open windows.)
fuselage, monoplane
(424 - W) diving
swoosh! down...
these are the jet ex-
pulsions (S).
Hard, dry, smelly.
Reminds me of a poem:
"...God's creatures
all, all dead, dead,
dead." (Laughs.)
Dead and Dirt! Ugh!
de of W
Jaws at the ready!
de of W
bits of etchings.
Russian bears.
Bl
Colour & texture.
- Di F-1 A
W: FM: A
Di F-1 At.
WS: FC: Arch.
WS: M: Air.
W: Fe: Ad
SW: Fe: Ad
de: Fe: Geog.
W: FM: A
SW: G: Ink
W: FM: Air
Di OF: At.
Di Y: A
W: M: H: Fab.
de: c: Art
W: FM: A
Di F-1 A
W: FC: A

- III. ^ 10 Bushman painting. Really artistic; this may be genuine bushman work. W: F-: Art
Two lively figures swaying around a cooking pot. They are doing something to each other. (laughs) Booms-a-daisy perhaps. W: M: H
- ✓ Type of Norman archway, beneath, the opening into a church...wide, graceful entrance. SD: F-: Arch.
Union Coat of Arms. W: F-: Cer.
Island off New Zealand coast. W: F-: Geog
The white portions make me think of cloud after atomic bomb, just drifting idly over the landscape. SW: Vm; V
- IV. ^ 10 X-ray photograph, bones, bones, bones down the middle too, these here (darker portions) are fleshy parts. The middle really is a backbone. W: FY: At.
Head of a fly or a bee with its thousands of eyes - seen under microscope, of course. W: F-: Ad
Two Charlie Chaplin boots and floppy trousers. D2 D8 D: F-: Clothes
- 140 Indian tiger stretched out on floor. Skin only. W: F-: Ad
Horrible green worms in cabbages, scraggy thing.....like a plucked chicken - all hairy. D23 D: Fc: A
A giant ray tearing through the water. Or maybe a seaplane too - shooting along, taking off. W: FM: A
W: Fm: Air
- V. ^ 5 Again backbone animal. mid D D: F-: At.
Some kind of bird in flight. A stork, flying in the sky, thin legs. W: FM: A
Part of a flower. D3, the anthers. D: F: Bot.
Two cabras standing up. D3 D: F: A
It does remind one of the faster-than-sound planes. W. This part (top d) is the projecting flap of the airstream aerofoil-surface...the sides seem rounded off to give impression of airstream efficiency. (Explains in technical jargon.) W: YF: Air
- VI. ^ 5 Engine. Because of the brackets (d27) camshaft here and gear-box here and airstream passage (8). WS: F-: Veh.

VI. (Cont.)

A phallic symbol.
Then also this is like a canal with dark wooded areas around its entire length...

>^

here you even see some reflection as sun shines on the sluggish water.

May even be part of North-West Canada.

D7

D: F-: Cer.

mid D - shaded portions are woods.

D: FY: V

di with mid D light grey portions. di: Y: Water darker portions are sluggish soun.

W: F-: Geog.

VII. ^ 70 Two girls dancing.

Waists fantastically thin, bums sticking out, legs deformed.

170 Still a bit of backbone here - but is it the bitch's?

Twisted trunk of elephant.

Lumber jacket.

A steel plate, perhaps for some ship, modern ones have these rather slick plates.

small d of mid D

di: F+: At.

D3

D: F-: Ad

d21

d: F+: Clothes

D8, cold and firm, just like one sees in turning machines, the impression of smooth, round hardness, yes.

D: Y: Steel

VIII. ^ 5 Two animals stalking.
v^ Roots of a tree groping downwards, looking for water level.

D4, mid D Shows signs of water, di within.

D: FM: A

D: Fm: Bot.

IX. A 10 Two boiled lobsters.

Like they are after boiling - ruddy, browned, steamed to a nicety.

D: OF: A

An owl with hooded eyes. Sinister type of Mongolian face looking down - all bearded. Midline seems a furrow of running water.

D10 only the heads.

D: F-: Ad

D4

D: F: H

mid D, running because of ripples. di in mid D - wavy like corn in the wind perhaps.

D: Fm: Water

X. A 10 Then here are spiny sea crabs.

D1, crawling out of the water, grotesque.

D: FM: A

A hole here into which all these animals could creep - and here too, like some sort of entrance one sees so often on the wild coast. Yes, here one sees a deep gorge with bridge across it.

an opening into a cave at high tide (small white space within mid D)

S: V: Hole

D9 D6

D: VF: Viata.

S U M M A R Y

R:	56	
Approach:	44% : 43% : 13%	
S:	8	Sx 5 xS 3
Non F:	59%	
F:	59%	
M:	3	W 25 : M 3
Q	2.5	O - OF 2 FC 1
M : G:	3 : 2	
FM+m:G+e:	11 : 8	
Last 3 Cards:	15%	
G+G'F : FG':	1 : 1	
Animal:	37%	
A : M:	21 : 4	
V+Y:	9	V 3 Y 6
M+FM+m	3+6+5 = 14	
G+G' + e+V+Y:	3+2+5+3+6 = 19	

I N T E R P R E T A T I O N

When the test was administered he was in a relatively severe state of "exhaustion". It was soon after the end of the winter school term. Owing to an outbreak of flu amongst the staff in the school he had to assume what was for him considerable individual responsibility. He did well, but states that for days he had severe spells of dizziness and dull aches in his joints. (A thorough medical examination immediately after the test revealed no serious physical trouble. A radiological session likewise revealed nothing serious apart from the usual "spots".)

Viewing this record card by card, response by response, reaction-time following reaction-time, one sees that the mood oscillates. His very significant insight makes it possible for him to become aware on a feeling level of reality of his problems. The first problem he looks for here is to try to discover what generated the anxiety and what brought about the inertia. We know that anxiety was once occasioned by a situation in which he had to assume responsibility. An even greater problem is to discover what occasioned anxiety after achieving success. The anxiety was due, therefore, not just to the anticipation of threat inhering in the occasion (he might fail in the responsibility forced upon him), but rather was due to the experience of being in a dilemma in which he was threatened from two sides. His Rorschach record supplies the evidence for this theory:

Card I. He deals effectively with the blot. At 50 seconds he sets off on a story of a house he once knew (Both W & S predominate in this achromatic-determined response FG') and at 80 seconds appears another WS which is pure m-determined.

Card II responses carry a richer stamp but bringing also his first M response. As the following cards are presented, faint traces of anxiety emerge, disappear (in favour of fantasy dictated, e & m responses) only to re-emerge again, ending with a complete absorption in distance from the card (vide the final vista-dictated response structure after FM+m Card X.) The essence of this seems to be that he feels inadequate, or trapped, whichever way he turns. (Note the variegated response pattern on Card II with S awareness being "swamped" by the black, following a then OF, leading to Y and, almost immediately, M. He resorts to fantasy only when the other techniques have been tried.)

On Card VI there is an almost complete absorption in vista-reflection responses with only F- to relieve these. It is to F then that one must next turn. He scores 39% on F and 59% on Non F and this is a record of high productivity and with emphasis on W (44%) indicates an overall trend towards disregard for accuracy. (Note the very favourable I.Q.)

Basically he is not responsive to common, conventional ideas (Approach, low D%, S awareness and Sx greater than xS, CF greater than FC (yet no C), Last 3 Cards percentage) yet lower C sum which should suggest predilection for withdrawal throws M sum into unfavourable relief, for (FM m) outweighs M to the tune of (6+5) to 3 (again note I.Q.) Therefore, high W%, low F% here suggest impairment of reality-testing with an expansive ideation, and the low M sum indicates that these ideas are loose and shifting.

M & S

The relatively high Sx sum on the first cards reveal aggression (in the form of contrariness : S blends with W) but these are not absorbed effectively in fantasy (M low as against FM+m) : the devaluation of independent, creative thinking is here reflected. High V-Y on colour card reflect the resigned mood : automatically when he feels inadequate he restricts himself to passive responses in emotionally disturbing situations and the self-assertive responses (Sum S, W%, FM too high for M) are pushed into the background.

The clinical impression of narcissism is thus revealed in the Rorschach rather as a passivity, a negation which is the only technique that is faithful to him. But this does not deal with the anxiety or the anxiety-producing situation. The overall pattern seems to indicate that he "masks" everything by this retreat into a passivity : this deprives him of the capacity to fight and increases, therefore, (sum m) the inner turmoil which in turn contributes further to the feeling of helplessness which is unrelieved even when success is achieved. He reacts, in the end, passively with respect to both internal and to external stimuli.

NAME: INGRID

SEX: F

AGE: 25

EDUC.: B.Sc.

I.Q. : 125

(Vide interpretation for clinical background.)

- I. ^ 5 Woman, hands up, surrounded by prehistoric monster, probably praying D4 to her god for help - perhaps sun-god - her spine here. D1 probably god. D:M:H:Fab. & A.
- 50 Not very much in this - two clowns. D5, D2, S29 all hooded. DS:F:H
- 70 Two eagles with feathers flying around - they are ready for flight. D2, d1 are feathers. D:m:A
- 170 All this gives impression of a reflection, almost like an iceberg reflected in water, but why black? Perhaps the woman I spoke of is praying to an Ice-god. W:Y:Ice
- II. ^ 2 Two witches chatting animatedly. All very grim and ominous. W:M:H:Fab.
- 25 Ceremonial dance - fire-ritual, masks - yet a dreadful wound - perhaps the dance of death - WS flames flickering, blood here. WS:Om:Cer.
- >^ 35 Lovely, delicate oyster-shell, just opening. D1, one can almost feel the gradual opening out - there is a feeling of depth & of vast distance, a shaded feeling of nothingness. D:cY:Mar.
- 50 Soldiers with saucer eyes! D1, d26, S Ds:F-:H
- 90 Two polar bears. d26 is head, also S30, d22 - great big frosty things doing a dance. ds:FMY:A
- 110 Again, fire-dance. Dervishers rotating madly in blood and black rhythm. W:MC:H
- III. ^ 1 Oh golly - good old tribal couple in a festive dance around and around they go - two native women. W W:M:H
- 40 Nothing much here.
- 75 Skeleton, ribs, bones, awful. All pulled out. W:F-:At.
- IV. ^ 65 Large, woolly, hairy bat, upside down, with head-dress and long, hairy legs. W:Fc:A
- >^ 75 Witchdoctor rising out of the flames... d25 d:m:H

IV. (Cont.)

	90	Again the reflection, it is always there, reflection of ice and melting heat and water all in one, with clouds above - very white clouds, cumulo-stratus type. All these are cloudlets, lovely filigree cloudlets moving out of the darker mass - slowly perhaps.	W S light-grey portions within W.	WS:Y:Ice & V. di:m:V
V. ^	2	Two bunnies, no three.	W	W: F+:A
	50	Someone hiding behind here - An old-fashioned wick-lamp with trimmer, also a long thin candle lying there.	di - W, a woman waiting for someone perhaps - (shaded) d22 d22	di: FY:H: Feb. d: F-: Obj. d: F-: Obj.
	200	Foliage, delicate, soft, unearthly almost; water dripped on it from outside.	de of W	de: c: Bot.
VI. ^	10	Indian headdress, totem-pole.	D3, D6	D: F+: Cer.
	50	Oh yes - lighthouse; lighthouse on the rocks and high seas all around, an awe-inspiring scene at night - waves here, here, everywhere.	D8, d25 top of D4, S	Ds: YFm: Mar.
> ^	70	Mountain ranges stretching out -	d22	d: V: Vista
	120	Jaws of a spider.	d28	d: F-: Ad
	170	Great big battleship with funnels and all, firing away here (d25) blowing holes into the sea (D6).	D4, D7	Dd: Fm: Mar.
	205	Tiny chrysalis-like little thing entering a dark cave, no, a water-cavern underneath some big needle-like rocks.	This may be in the North Sea I think. D11, D12.	D: Y: FM: Mar. & A.
VII. ^	10	Two babies in a pram.	W. They have pixie-caps, D5	W: F-: H
	25	Siamese cat. Muscle-cracker fish Or one of those double-hinged doors, of old-fashioned saloons.	D1 D4 D4	D: F-: A D: F-: A D: F-: Arch.
VIII. ^	3	Ah, nice one! There's Everest and by golly, a panther-cheetah walking, stalking from one rock to another - there's the idea of perspective too - and this reminds of a colourful sunset before the darkness falls - the whole thing suggests shadows taking over from the sunset...	D4, snowcapped too - very cold (g) D1 - the idea of depth, of life.. D6, D7 D6, D7 is a gorge.	Ds: FC+: Vista & Ice D: VFM: A & V D: YG: Vista

VIII. (Cont.)

A deep cavern with the
sun shining at the
bottom.
Oil spurting up.

d30, 27 whence one D: VY: Vista
can look down.

A borehole that has Dd: cm: Oil
caught fire (d29)
is a derrick, mid D
is the oil & this
(bottom mid D) is
the piston driving
up the slush....
slush because of
its thickness.

What a lovely view of
mountains -

Icebergs really D: VF: Vista
D6 D7 - a beautiful
perspective looking
this way (turns
card over) - ice
all around here too
(S):

Tinge of sunset here too. d24
Pair of pincers.
Tongue, damaged.

D4
d25, bitten into,
bleeding.
d: C: Vista
D: F: Obj.
d: Fc: At.

IX. > ^v 290

Two lobsters having a
fight and yet another
bore-hole, there a long
spouty cloud, spouting
in the shape of an
atomic bomb blast -

D3
D5
D: FM: A
D: F-: Oil

320 Fortified hills with
huge gun emplacements,
all rather frightening,
quite remote really, can
they ever storm such a
place?

all the shading
here. D9
D1, etc. D: Fm: V
D: VF: Guns

350 Woman climbing mountain
with an ice-pick.

Because of the
effort she is
making (D1)

Tonsils.
Jolly fine map of Asia.
Hollow eyes of a
mosquito, long proboscis.
Canyon, deep, dark...
Chap (can you see him?)
he is riding a motor-
cycle.

d27
W - de
S8, d23
S8, d23
mid D
d: F-: At.
de: F-: Geog.
Sd: F-: Ad.
Sd: F-: Ad
D: Y: Vista

X. ^ 8

(Laughs) Two old
beetles climbing up a
water-spout, struggling
up through the rising
water (laughs) poor
things.

di within W
D11 yelling and
snorting and tell-
ing the water to
stop! D: M: H
D: FM: A: Fab.

25 Stamens of a flower.

D3 D: F+: Bot.

45 Two goats running down
a mountain side and
snowflakes are chasing
them.

D9
s because white.
s: C': Snow

70 Old crab.

D7, he has a
roving eye, full
of mischief, there
is life here in
him. D: FM: A

X. (Cont.)

90	Two mountaineers actually shaking hands across a mountain...my, how odd, why over such a gorge?	D6 d34	Dd:VF:H & V
115	Two yogis trying to climb the same pole.	D4	D:M:H
135	Two planes going down in smoke.	D4, shading, zooming down.	D:C'm:Air
190	Long range of mountains in the distance, these must be the reflection.	D9, no, there are no colours.	D:Y:Vista
225	Fellow riding a bucking broncho.	D2	D:M:H & A
	Mare lying down, child on its head.	D7, d23	Dd:F-:A & H
245	Fellow fishing in the waters...there is a line of trees casting shadows, it is probably late in the afternoon and he seems to be smoking and sucking an old briar pipe, playing his rod and line against the stream. All rather peaceful this.	d27, d of D1, etc.	dD:YM:V & H

S U M M A R Y

R:	63	
Approach:	15% : 59% : 26%	
S:	7	Sx 2, Xs 5
Non F:	66%	
F:	24%	
M:	6	W 15 : M 6
C:	6	C 4 CF 0 FC 0
M : C:	6 : 6	
FM+m:C' c:	14 : 6	
Last 3 Cards:	50%	
C'F C' : FC':	2 : 1	
V+Y:	6 12	
Animal:	22%	
A : H:	14 : 16	A 13 Ad 1 : H 16 Hd -
M+FM+m:	6+7+6 = 19	
C-C' c.V. Y:	4+3+3+6+12 = 28	

At 2, Ice 4, Cer. 2, Geog. 2, Bot. 2,

Guns 1, Oil 2, Mar. 2, Fab. 3, Vista etc. 13

I N T E R P R E T A T I O N

This subject had been diagnosed by a panel of medical practitioners as a patient "in an anxiety state with mild depression in a compulsive personality".

Pre-Rorschach: When she interviewed the writer she became increasingly discouraged and tense and cried often. She is intelligent, a B.Sc graduate, married but has no children. The family atmosphere in her childhood had been marked by constant tension between all members of a family of father, mother and 3 children. She was the eldest and not born at the full term. Her mother was "remote" and her father a school teacher "uncompanionable and sarcastic". She is desperately eager to have a family, medical advice points out that there is no reason why she should not, but her husband whom she married while they were fellow students, does not want a family. He too, is "remote and cool and utterly without love or feeling for me". They are reasonably well-off financially.

She complains of frequent and severe headaches, pains in abdomen and extreme discomfort after a scene with her husband.

O.H. Mowrer's painstaking enquiries¹ which present a distinctive contribution to anxiety theory in American experimental psychology merit consideration in this case. In his early stimulus-response formulations, he characterized anxiety as a psychological problem to which the habits known as "symptoms" provide solutions. Anxiety was defined as "the conditioned form of the pain reaction. The organism perceives the danger signal (stimulus), and the conditioned response which then follows in anticipation of the danger - a response characterized by tension, organic discomfort and pain - is anxiety.

1. O.H. Mowrer: A stimulus-response analysis of anxiety and its role as a reinforcing agent. Psychol. Review, 1939, 46 : 6,553 - 565.

Any behaviour which reduces the anxiety is rewarding, and hence by the law of effect, such behaviour becomes stamped in", i.e. learned.

Anxiety is thus seen first as one of the central motivations of behaviour and, second, the process by which neurotic symptoms acquired is placed squarely on the basis of learning theory - symptoms are learned because they are anxiety-reducing.

Turning now to the record one sees that the more anxiety became apparent in her responses the more she exhibited her particular defenses. (Psychiatric evidence revealed that the more she was made anxious by her husband's coldness and remoteness and by her childhood reminiscences the more she exhibited her particular protective behaviour, namely a subtle aggression, contrariness and finally psychosomatic tendencies.) In this case there is a direct relation between the presence of anxiety and the presence of behavioural mechanisms for the avoiding of the anxiety-creating situation (note the D:M response I at 5 seconds on card I followed by DS:F, D:m, W:Y (reflection-vista); note too how Y dominates the response structure at the end of grey-black cards, how vista-reflection merges imperceptibly into the responses on the lively colour cards VIII to X; finally note the very low F % and very high xS as against Sx.)

To come back to Mowrer. Experimenting with animals he demonstrated that rats exhibited "neurotic" behaviour because they were incapable of anticipating future, long-time rewards and punishments and balancing them against immediate consequences of their behaviour. Mowrer concludes that the essence of integrative behaviour is the capacity in man for integrative learning in a form different from animals : he can weigh future against immediate consequences. This gives human behaviour flexibility and freedom. Mowrer's findings implies a new emphasis on the historical nature of the individual : the capacity to bring the past into the present as part of the total causal nexus in which organisms act and react; this is the essence of personality.

Madeleine in her Rorschach record does not show that she has this flexibility, despite the rich inner life as revealed by M, FM and by m.

Anxiety is for her a negative, destructive experience (note M responses, Ym blends, C* without formal content); something which must be fought all the time with all the equipment she can muster. There is no attempt on her part to turn the richness of her fantasy into any other direction but a microscopic observance of the painful feelings and keeping it in focus (at bay), staying aware of her struggles (vide M - responses on Card I and M - response at 350 seconds on Card VIII, preceded by the threatening V - response). Beck mentions two major defence mechanisms at work in his subjects; withdrawal and self-reinforcement character hardening. But withdrawal brings no relief for this subject. Now what of the self-reinforcement phenomenon? Her defences are numerous, increase as the pain increases; she takes the initiative to do something about it but she directs these efforts upon herself. The more the defences strengthen the weaker does it leave her. Inner life which has a capacity for flexibility in thinking and bringing satisfaction (note the flashes of wish-fulfilling activity on Card II at 2 seconds, M on Card III at 1 second) becomes impoverished. The high d% (26%) is another indicator of the compulsion of the depressed person (vide clinical note); there is a drive (R total) to completeness (d, de) but no guarding against strain from accuracy usually to be found in anxious compulsive personalities of high intelligence.

The presence of M is therefore not an index of a healthful defence. Withdrawal is into emotional passivity and destructive self-criticism (vide high Xs content and MY & mY blends.) Exitement does flare up (4 pure C, no FC or CF) but this is absorbed into vista and reflection - dictated responses (vide Cm of Card II followed by cY). She is shutting out the world to which she reveals, potentially, feelings of warmth by occupying her mind with her one problem, anxiety.

NAME: TRISTAN

SEX: M

AGE: 18½

I.Q. : 129

The subject has shown no aptitude for sport but he is very keen on painting and music. Leader of the art group in the Hobbies Block of the school. Tremendously keen to do well in this, his post-matriculation year, but he has qualms about it.

Complains of lack of ability to concentrate on his studies as he should.

- I. A 10 Any particular angle?
A line down the centre. Mid D
- 50 Must I take it as a whole,
or look at the smaller
parts?
- 130 As a whole brings to mind W W: F+: A
a large bat.
- √ A 155 Or even a lake in a very W and 4 islands
dark setting as one would (S29 & 30)
see at night with the water di = ruffling
ruffling the surface, per- effect.
haps the evening breeze.
- 220 Two white markings in the S 30, swept- S: F+: Air
centre rather suggests those back wings.
modern aeroplanes.
- 270 Quite fantastic but outside di: F+: Music
spots reminds me of a piece
of music, the shape and
form of it. I know this
sounds fantastic.
- > 305 Darkness, and rocks, but (W = darkness) WS: Y: Vista
nothing more. S29 & 30 the
rocks shining
through.
- II. A 10 Here is the midline again D1 D: F+: At.
but this time it is the
spine of a man.
- 90 One of the portions looks D4 D: F+: Clothe
rather like a headdress you s
would expect to see on some
religious person or a
sultan.
- 150 Two rather ridiculous D1 D: FM: A
animals pushing their noses
together.
- 245 One of the reddish splotches D3 D: C: Blood
looks rather like a drop of
blood and also resembles map
of England. D: F+: Geog.
- 270 The lines on the dark part di of D1 the di: Y: Wood
rather resemble wood. graining.
- III. A 5 Still this central portion
here.
- 20 Rather like a malicious W, actually W: FM: A
animal about to pounce on moving forward.
- 25 A thin stick. d in D1 d: F+: Obj.
- 100 Might be clouds with lighter W, the different W: Ym: Vista
edges quickly merging into level clouds,
the darker, all rather nice. high and low,
the idea of
fusing into a
thick layer.
- 150 Two old men. D9 D: F+: H
(Looks over card intently,
then turns it, tilts it,
holds it at arm's length,
then looks over card at
eye level, then tries to
get bird's eye view of
the blot.)
- A 265 Could be a flower vase. S24, some S: YF: Obj.
earthenware or
porcelain,
cold, treated
porcelain,
rounded edges
rather good.

IV. ^	17	Might be an X-ray vaguely, spine actually (holds up card to the light).	W	W: Y: At.
	150	This might be a bat. (Holds card at arm's length)	W	W: F+: A
	240	(Sighs)	W, now I see a West African native, but he is within here (shaded)	W: YC+: H
V. ^	5	At once brings to mind a butterfly.	W	W: F+: A
	30	But it might be a lake, with rivers, with wooded banks.	W a dark aerial picture perhaps taken at night.	W: YF: Vista
	80	An idea of trees with a glimpse of a church spire. (Becoming restless.)	S27, W edges trees in the shade.	WS: YF: Vista
	305	Two ostriches looking at each other.	D3	D: F-: A
	380	(Card held over head)		
	385	Could be a mediaeval ship.	W, the idea of a mediaeval ship sailing away into the night, quite real.	W: Ym: Mar.
VI. ^	40m	Rather grotesque totem-pole or something like that.	D8	D: F+: Cer.
	125	Might be the sea beating along a coral reef.	D5, these things all remind me of the dark lines that you see in shadows. Actually this is a break-water but the sea is not undisturbed.	D: Ym: Mar.
V	150	Railway line from the air.	D5 (as before)	D: VF: Vista
^	205	Animal skin.	W	W: F-: Ad
	220	Old-fashioned lamp post.	D5	D: F+: Obj.
	360	Funnel, no, a drilling machine.	d29, a pneumatic drill actually boring into the earth.	d: Fm: Obj.
VII. ^	35	The regular shape of a vase.	S7, Grecian.	S: F-: Obj.
	55	Chinese figure.	W	W: F-: Obj.
	90	Pair of nut-crackers.	W	W: F+: Obj.
	110	Whole thing might be a break in the clouds.	W, these darker portions seem to be quite heavy with water, here are the clear breaks.	WS: Y: Vista
	240	Two rather vague objects.	d22, cannot tell	d: F-: Obj.
	305	Temple-like structure.	S7	S: F-: Rel.
	360	An underground sewerage system that has just collapsed, bombed perhaps.	The large tunnels here (S7) give the impression of ruins seen from the air.	SD: VF: Vista

VII. (Cont.)

420 Map of a lake.

An aerial map seen
at night.

W: Y: Vista

VIII. A

8 These cards are all the same in principle, dark line down the centre, all different yet somehow the same. Now this one is differentiated by the colourings.

Cn.

25 The whole essence of the thing is this line down the centre. It seems to serve a purpose in the centre.

85 Might be a sunrise with the changing colours as the day breaks.

D6 & D7, the slow intermingling of colours changing as you look.

D: Cm: Vista

110 Might be a crest held together in the middle.

W: F-: Cer.

>V<

200 The water is running away from something oily and one gets the impression that it accumulates in little globulets, quite realistic actually don't you think?

DS3

DS: Ym:
Water

A

225 Or again might be a colourful vase, rather pretty.

W, the colours the Chinese like.

W: CF: Obj.

270 Or a razor blade that has a rough cutting edge.

Mid D, the impression after you have felt the edges.

D: o: Obj.

IX. A

20 Impression of colours startlingly merged, not so peaceful as in the last card.

Cn.

75 Two figures facing each other.

D3, animals

D: F+: A

85 Atomic explosion effect here, and also like a fountain spouting forth and spreading open at the top.

D9, the movement of the water seems to fade out.

D: mF: Bomb
D: mF: Water

155 Image of a dock.

S8 F only

S: F-: Obj.

180 Perhaps the latest Paris headwear (laughs).

W, the idea of the latest colours.

W: CF: Clothes

195 Victorian lady from the back.

W, an overdressed affair.

W: CF: Clothe

265 Impression of Mongolia.

W, mainly the colourfulness and the disorder.

W: CF: Geog.

X. A

10 Here again the central midline, not so obvious yet very clear.

75 This may sound silly but W it is a mental picture you form when you hear a certain kind of music, quite light music with a story to it, the light colours give the story away.

W: C: Music
(Abs.)

X. (Cont.)

165	Also the impression of things leaping about, no definite meaning but here I see animals and autumn leaves playfully joining in the fun of movement. And two armies coming together in Napoleon's time. They are marching in close formation or no, rather I think they are reeling back, they seem to be retreating after the encounter.	W	W: FMm: Movement.
195	Could be a flower.	D9	D: M: H: War (Fab.)
> ^ 320	Side view of a small cottage seen from a distance.	D8 & D9, the brightness but especially the shape here. D10	D: FC: Bot.
360	Gun peering out of camouflage.		D: VF: Vista
370	The markings of water on lichens.	d24, also seen from a distance. de of D9, one sees the red fading as water does when it runs onto lichens. The red is very clear underneath the water dripping from above.	d: VF: Gun & V de: Gm: Bot.

S U M M A R Y

R:	57	
Approach:	42% : 40% : 18%	
S:	10	Sx 5 xS 5
Non F:	63%	
F+:	52%	
M:	2	W 24 M 2
G:	13.5	C 6 CF 4 FC 1
M : G:	2 : 13.5	
FM+m: C+ c:	14 : 12	
Last 3 Cards:	33%	
C+ :	1	
Animal:	14%	
A : H:	8 : 2	
V+Y:	4 : 11	
M+FM+m:	2+3+11 = 16	
C+G+ c+V+Y:	11+1+1+4+11 = 28	

At. 1, Obj. 9, Vista 12, Ger. 4, Music 2.

Water, Bomb, Mar., Clothes, Blood, Geog., Movement.

Movement and Gn.

INTERPRETATION

SYNCRETIC PERCEPTUAL EXPERIENCE

The outstanding feature of this extratensive, highly colour-toned record is the mature differentiated perception, well integrated and organized for a late adolescent. The subject seems to function, in the structural aspects of his perception, at a genetically higher level than one would expect when glancing at first at the response patterns and final summary structure.

Werner (1949) used the term "syncretic" in defining the character of certain perceptual organisations. He defines it as follows: "If several mental functions or phenomena, which could appear as distinct from each other in a mature state of consciousness, are merged without differentiation into one activity or into one phenomenon, we may speak of a syncretic function or syncretic phenomenon."

W. Syncretic perceptual experience is a blend of motor-affective, sensory and imaginal factors. (A close study of the 24 W-response structures, the setting in which they occur and the perceptual organisations initiating them, reveals that a subject with the mental calibre that he possesses, has the ability to articulate W finely and to integrate sharply. The multiplicity of perceptual impacts emanating from the full mass of the blot and the constant attempt at synthesis and encompassing into one meaningful association is a reflection of his abstracting and integrating ability.

W and m: The inner conditions bear the brunt of shaping these well-articulated W's. (Note: (1) High loading of m, 10, as against 2M, 3FM; (2) High loading of pure C & Y, 6 & 10, as against 4 CF, 1 FC, 1 C', 1 c). Note also the spontaneous blending of the m responses with the Y determined W's on grey-black and Y - & C - determined W's & DW's on the colour cards.

Now syncretic perceptions imply that such inner conditions (of fantasy and censions) will lead to interpretations different from those typically given by normal adults. Underlying this thesis is the implication that the inability to match blot against

...percept/....

percept suggests a kind of syncretic type of perceptual functioning. In young children and the feeble-minded this thesis may hold; in the case of this subject with his high I.Q. and distinct artistic ability, it cannot. Perceptual activity here is not diffuse; percepts vary within the W responses, there is no perseveration, only plasticity (even to the point of deliberate inaccuracy : note low F %) and flexibility.

Against this W - m background we must now view the rest of the personality make-up in its relation to the anxiety. The subject has all his senses attuned to the cards : colour impressions easily disrupt the course of perceptual and associative processes although there is a vestige of integration of colour with form (vide C pattern); there is a tension creativity being held in check (vide the almost complete saturation of C on Cards VIII, IX, and X accompanied by a sudden increase in m; Card VIII sets off Cn followed by the blend Cm - Ym : in a setting of rich, aesthetic colour responses, it frequently represents a wealth of sublimation achievements and a smooth functioning of those derivatives dealing with the instincts. But there is no caution about C usage (it appears in pure - red - form amidst the grey-black of Card II.) But the prevailing tone is called out by the exciting stimuli of colours of cards VIII to X. He reacts restively to these stimuli (note m blends) and it threatens to unsettle him, but for the flexibility of the personality structure (vide note above on W-structures). Perceptual organisation remains high, but the continued impact of colour, the sensitivity to affect-toned values, have had their effect in another way : he is now beginning to respond to stimuli from within where the inner tensions have built up and must be coped with, cannot be merely held in check. Already the initial absorption in the mid-line and the di within the mid-D and the strengthening of Y responses, blending as it does with m, points to feelings of inadequacy : he needs somewhere to cling from the

...rich/.....

rich colour overtones. He cannot at will withdraw into fantasy: his solitary M response is set between the rich colour-toned areas (card X) and is "...retreating", reeling back, after the impact (vide record). This has an archaic quality and a sense of insecurity which does not go well with the quick sensitivity to the exciting world. This is dereistic thinking; he is not using fantasy, in spite of the rich inner potential of being able to think and react intensely and warmly to stimuli (note the incisive texture-dictated dinal response of the exciting card VIII). The resilience of the perceptual organisation does not show up in the emotional life and this is the cause of the Y-response mounting amidst the C-areas. He finds no release in autistic thinking, so tensions press outward: behaviour impinges on the outer world.

(This subject is at present studying art in Paris on a bursary gained from the South African Association.)

NAME: ANTHONY

SEX: M

AGE: 17 YRS. 8 MTHS. I.Q. : 109

Although he is a member of the first XI and first XV and first hockey team of the school and a house prefect, he is fairly unpopular in the school, has few "intimates". Was referred to the author by the medical officer and the headmaster as a boy "in urgent need of psychological treatment". He had made very little progress in the form and avers that his family told him that he was "a raving lunatic".

Youngest son of extremely wealthy parents, has his own car and yacht, and during school vacations, to quote himself, "I taste all the pleasures of life and love".

- I. A 35 There is nothing here! D: F+: At.
70 All I can see is a line
down the centre..... it may be a back-
bone.
- II. A>VA 10 These things are ink-blots
but if I must say I think
one can say these are
coastlines...with bays, de of W de: F-: Geog.
like on a map.
These two red things at
the bottom...ah, now I
know these are men W: M: H
clinking glasses, drink-
ing sherry over a fire.. They are formally
dressed in tails..
very posh...
saying "scholl".
- III. A 10 On either side of this
central line and even
where it is left for one
to imagine it, are two
men - they are holding a
pot - kaffirs they are! W: M: H
Dead cat here... D2 D: F-: A
(Struck by symmetry.)
- IV. A 70 Midline. Backbone. D: F-: At.
>V 90 Nothing here!
140 I should say two big
boots. D8 - of some D: F+: Clothes
Can you tell me what this
is?
- V. A 60 (Turns card over and over)
Butterfly. W - shape only. W: F+: A
- VI. A 70 (Turns card over and over)
Must I really see some-
thing here? I am a
difficult fellow, you
know!
135 Reminds me of some pre-
historic animal. W: F+: A
This does not look like
a coast-line now, but I
suppose I must say it. de: F-: Geog.
- VII. A 200 (Restless, turns card
over and over.)
Of course it may be a
quaser-looking dog... D2 - like those D: F+: A
you saw in the
film "La Ronde"
240 Lagoon...only one can
only see some parts of it.. These lighter
the rest is underneath greys are the
the water... shallows, this
(surrounding
white) the deeper
waters - the whole
gives idea of
contour.
270 You can even see the
central line, but I don't
suppose this time it can
be a backbone. Probably an in-
land waterway D: Y: Geog.
in this setting.
- VIII. A 5 A rat up here. D1 - it seems to
me to be hurt... D: FM: A:
it is sliding Fab.
along, not walking
naturally...perhaps
his legs have been
injured.

VIII. (Cont.)

	20	This line bisects card exactly in two.	Midline	
	90	Somehow this reminds me of a frog.	Central portion is the spine - it is cut open from the back - a dissection, no colour, something in biology.	W: F+: At.
	160	Central portion reminds me of a fish with mouth open...	D4 D5 - actually it is swallowing something - perhaps plankton - these bits (di of de) may be plankton.	D: FM: A di: F+: Bot.
	190	Branch of a tree.	d22	d: F+: Bot.
IX.	A	30 This red part reminds me of a Chinese - a moustache even -	D4- A bull-necked fellow, eyes set well back, a caricature.	D: F+: H
		60 Deer, with antlers.	D2, head only	D: F+: Ad.
		155 That is some dog!	D1 - No, it is a woman, she is scrubbing something on a board, very industrious (laughs)	D: M: H
X.	AV	120 The colours are all running into each other.	A colour scheme.	Cn.
	A	130 Sea-horses.	D1	D: F+: A
		155 More of those animals in mythology.	D4	D: F+: A
		This is almost like a religious scene - a crucifix.	D5	D: F+: Rel.
		220 Animals next to a tree, this is like the midline of all those other cards.		D: F+: A D: F+: Bot.
		260 Outer portions along here (D1) reminds me of the sea...	Waves on the beach, the actual <u>form</u> of such a tide... (de only).	de: F: Mar.

S U M M A R Y

R:	27	
Approach:	22% : 59% : 19%	
S:	-	
Non F:	26%	
F:	85%	
H:	3	W 6 : M 3
G:	-	
M : G:	3 : 0	
FM-m : C' + ci	2 : 0	
Last 3 Cards:	51%	
V+Y:	2	V O Y 2
Animal:	37%	
A : H:	10 : 4	
M+FM+m:	3+2+0 = 5	
C+C' + c + V+Y:	0+0+0+1+2 = 3	

I N T E R P R E T A T I O N

Although he is fairly free in his fantasy living he does reach out to his environment (vide final ratio), and he gives a clue to his prevailing affect : a vague apprehension. Shock is evident on card I and he does not recover but seeks safety in the vague mid-line response and then rejects the card. He never recovers from this initial shock - seeking throughout the test avenues of escape by non-committal responses (coastlines, etc.) until in card VII.

The experience balance, coarctated, seems to be the best starting point from which to consider the response-structure.

M: What role is played by the perceptual and associative processes in the coming of the M responses? He has some difficulty to bring about the M responses, it seems to remain on the threshold: he cannot easily empathize with movement-impressions in static visual pictures. Does kinaesthetic experience actually take place in the coming about of the response? He seems to cope very well in spite of this revealed tendency in his M responses. The movement does come and is sharply etched (vide cards II & III). But always there is the persistent mid-line awareness, which may in part (or wholly) be responsible for the delay in verbalizing the felt-movement response. He treads warily (vide his negative approach to card I, he is wary and cautious (de of card II) as he feels he is walking on unknown ground but soon he is able to feel beyond the immediate tension-experience : the process which is presumed to lead to the M response parallels the process which actually leads to that type of behaviour to which the response apparently refers. M response, avers the literature from Switzerland, implies an anticipation of the most stable relationships of the areas chosen. Thus M expresses a vividness of ideation, a readiness to make anticipations, and a versatility and flexibility of perceptual and associated processes. There is strong evidence, in the delay, that there is an inclination to be

...reflective/.....

reflective. It is therefore not impertinent to state that in this record one must look carefully for M tendencies or residual indication of movements. Are M - responses being repressed? He seems to get the felt movement from the actual architectonics of the card without at first being able to mould his impression into a M response. This indicates inhibition of the associative processes, but considerable flexibility of the perceptual processes. Piostrowski states that those in this state who become overconcerned with symmetry or the mid-line or discuss spatial relationships are, in general, persons concerned with the formal abstract characteristics of the blot and show undue maladjustive tendencies.

C. : Colour plays a role only once (card X) and then it is not a purely determining rule. It is purely a spontaneous verbalization (Cn). So he gives us no clue to his prevailing mode of affective expression and responsiveness or his mode of control of impulse and action. One must then infer there is almost complete unconcern, to a pathological extreme, of the outer world. (Is there a hint here that C, too, is in sympathy with M being repressed? The writer is unable to say.)

We must therefore tentatively infer an almost complete absence of outgoing, affective response to other people, even though "inner" activity is keenly felt once it has crossed the threshold into consciousness. He avoids becoming emotionally involved (note de W together with his lack of C). M & Y are experienced through it all and so it seems that the functions of the emotional constriction is to protect him from the anxiety creating situation of emotional involvement^{ve} with other people (note the basic "central line" theme throughout as a hint to his feeling that all is not well with this problem - the test -). Further, his appeal to the tester and his eagerness to be meticulously accurate and to show originality : an endeavour to gain acceptance and assurance from the examiner.

...With/.....

With C at zero, M being moulded, drawn from the blot and the absence of indices to inner tensions or promptings (no m), yet presence of rigidity (F+%, non F%), the evidence of constriction is fairly strong. This constriction is called into play to avoid emotional involvements (vide 100% F of the colour cards). His chief technique is to be wary and cautious (de W, midline M) both in his ties with his inner life and his ties with outer reality. But the fear of not responding is also a threat to the personality's security.

Whether he is repressing a suspected (M) trait or is constitutionally lacking it, cannot be firmly determined from the record. But there are indications that his imaginative life could help him and enrich the personality. However, deprived of the ability to exploit his assets, the personality becomes even further impoverished by the deliberate constriction, the only technique he uses effectively and which only increases the vague feelings of insecurity.

NAME: ROGER

SEX: M

AGE: 17

I.Q. : 110

Throughout his school career this subject has been a problem in the form, on the sports field and in the House. Although popular and an adequate cricketer (2nd XI) and rugby player (2nd XV) he is often morose and withdraws from participation.

A 3 Can I turn them?
Anyway I like?
50 Must I show you where I
see the thing?
(Looks over card. Turns
card spasmodically, looks
over it. Puts card down,
then says)

A 360 Sir,I can see the
moon, figure F and a tree.

lighter-grey portion
of (D2 above).

The light-grey por-
tions within the dark
mass in the middle -
(hardly noticeable
unless one looks
closely).

di:Y:Moon

(Encouraged)

Does this line down the
middle count as anything?
Well, I see that.

D:F-:Mid-
line

(Looks over card).

50 (Looks over card).

75 (Turns card half-way).

(Puts card down and says:)

A 120 Face of old gentleman with
moustache, old woman and a
ploughed field.

(di in mass)
(di in mass)
across the whole W-
the lines and
furrows of the
field are there.

di:YF:H

di:YF:H

W:YF:
Scene.

(Encouraged. Picks card
up again. Turns card
around and around.)

15 (Looks over card - turns
card - looks over card.)

(Puts card down and then
recites):-

A 100 I can see a fish, a pigeon
and heads of two natives,
and a bird's nest.

D5-(jagged outline
of fish) - (c)

Flying - (D9 is
pigeon) dark spot
is head.

D4 D4 only their
heads and hair
entrance is darker
portion of d.

D:F-:A

di:FM:A

D:FC':Hd.

di:F-:Nest

(Encouraged. Picks card
up - turns it round.)

(Looks intently over card -
then turns it spasmodically.
For longwhile in this
position. Looks over card.
45 Looks over card, then holds
60 card straight up.)
90

(Puts card down and then
recites):-

A 180 I see chest of strong man
and thunderstorms in the
distance.

mid D muscles on
either side,
muscles stand out.
(C & Y). There
(di in mass) are
the clouds in the
distance (darker
portions) - it is
coming up this
storm.

D:mY:At

di:Ym:
Vista

(Encouraged. Picks
card up, looks over
card and turns it.)

- W. (Looks over card - holds it up-right.
Puts card down and recites):-
- 160 I can see a target and a road. (di in dark mass) di:VF:Vista
(di in dark mass)
road disappears into the distance and broadens out as it comes nearer.
- 170 (Encouraged. Picks card up and again as before.)
- 180 Yes, there is a division in the road.
- U. (As before. Thinks.
A 180 Puts card down and recites):-
- 190 Sir, I can just see mountains and valleys. All the very dark portions are mountains and they slope down away into the valleys - all black - grey determined. Mountains are high. (V) di:VY:Vista
- (Encouraged. As before, obediently picks up card, then):-
- 220 Something that looks like a fence... Some imaginary straight across (horizontal) (di)
- 240 Water in different places. all these definitely white spots (di in mass of W) are standing water. di:Y:Water
- (As before. Puts card down and recites):-
- 90 I can see a sunrise, a homestead and somebody labouring. d 25 and light and shadows is sunrise, d 23 is homestead - someone labouring is de of D3 - look (Fab.) on his face! d:YV:Vista
D6 (These could be mountains with clouds rising up above mountains.) di:M:H(Fab.)
- (Encouraged. Card up, now turns card for first time in VII.)
- 215 There is another person in the background. (di in mass of D3) di:M:H
whitish spot is his head.
(Very tired, trying.)
- > 20
v 45
< 60
v 120
A 150 (Puts card down and recites):-
I can see an animal walking directly away from me and a stony mountain. Only buttocks there these being D6 D6 (Sex parts exposed viz: middle line) D:F-:At
D6 is a rock part D:FM:A
D7 - colour makes me say so and the shadows lighting up the mountain. d:YC:Vista

(Keeps on turning card round. Then recites):-			
^ 90	I can see head of man smoking a cigar and a very old horse and	D4, cigar is protrusion.	D:M:Hd.
110	a fish	the animal inside D2 (F)	d:F+:A
		W is only part of fish - the scales determine - (C or Y or both)	w:Fc:A
120	(Turns card, looks over it.)		
^ 180	And a wart-hog - (brings card nearer)	small d & D1 (edge)	d:F-:A
200	And a swamp.	Colouring made me say so - d of green part of D1 (edge) also shadows.	d:CY:Scene
(Keeps on turning card round.)			
^ 60	I can see worm, snail and a bug...	D4, d21, d22. By looking at a slant. The outline determines.	D:F+:A
120	And a human face...	de of D9 below - vague outline and as though a <u>torch</u> was behind the face.	d:F+:A
140	(Turns card over)		d:F+:A
^ 180	There is another <u>smaller</u> human standing up... (Looks over card.)	di in mass of D9 - (light determined)	de:YF:Hd.
240	And someone (no legs) lying down in the moonlight, and a sunset with a flock of sheep going directly away from you.	di in mass of D6 and moonlight is light - determined in blue of D6.	di:YF:Hd.
		di in other D6 and sunset is the brighter blue of D6.	di:YF:Hd.
300	And an archway with a lamp hanging in it...	D5 D4 - because there are rays of light - rays are the <u>white inside D5 and outside.</u>	d:CFM:Vista and A
330	And some people sitting round a camp-fire, but they are in the distance, Sir.	Lighter part of D8 (white) is campfire and people are darker part - ALL <u>di</u> in D8.	D:C'V:Vista
360	(Turns card over.)		di:CV:Vista and H.
400	And a hand pointing at something.	outline de (di) of D1 - human hand -	de:F-:Hd.

S U M M A R Y

R:	35	
Approach:	6% : 25% : 69%	
S:	-	
Non F:	71%	
F :	40%	
H:	3	W 2 : H 3
G:	4.5	C3 CF 0 FC 0
M : C:	3 : 4.5	
FM+m : C'+c:	5 : 3	
Last 3 Cards:	51%	
C'F C' : FC'	1 : 1	
V+Y:	19	V 5 Y 14
Animal:	29%	
A : H:	10 : 11	A 10 Ad 0 H 5 Hd 6
M+FM+m:	3+3+2 = 8	
C+C'+c.V+Y:	3+2+1+5+14 = 25	

Y (2Y; Ym; YC; YV; 6 YF; 1mY; 1 OY; 1VY)

I N T E R P R E T A T I O N

The anxiety seems to have contributed towards the weakening of the perceptual organisation (Approach: 6% : 25% : 69%).

If, as Rapaport states, anxiety does impair perceptual organising ability and drives the subject to very small areas, his regard for objective reality seems considerably lessened. (F % low).

He does not face the problem : he attempts to escape situations in the articulation of which he is handicapped by the anxiety. He is driven to an over alertness to the insignificant; the important things are not distinguished from the unimportant ones.

His capacity for adequate use of Colour, for FM and M and presence of Y with m would seem to indicate that what is needed is merely a more permissive and understanding environment.

His C responses are high and unmodulated even for an adolescent.

In these responses he gives no evidence of identifying himself with his environment. His reaction is one of defensive rejection (note his approach to card I, his temporizing and finally the vague grey-black di which is vista dictated). C points to an excitement potential; the question then is how does he handle it considering his absorption in di and his reaction?

In the test the personality with strong emotional potential usually employs three character components; those projected in the variable Y, M, sometimes also F+.

...Y, M./.....

Y. M. Y pattern reads : 2Y, 1Ym, 1 YC, 1YV, 6YF, 10Y, 1VY.

Two of the 3 M responses appear on the grey-black card VII, initiated by di and de of di. A loading of Y and M (in the late grey-black card VII) point to an inner living that is agitated, and this is worsened by his feelings of inferiority seen in the large number of vista dictated responses (including m, M & Y responses). His 35 responses is just about the mean ... (SD...) for adolescents. His form accuracy is dangerously poor at 40%, Non F % too high at 71%, D% too low^{at} 25%. Fantasy activity as revealed by M is negative; the inner attitude is resignation and passivity. He seems to have no adequate equipment to cope with the anxiety - not even the familiar opposition-trait of the anxious adolescent is revealed in the record. He is too far immersed in awareness of anxiety. He does not show an effort at mobilising any resources, if indeed he possesses any, that can at present assist him.

NAME: GRAHAM SEX: M AGE: 18 YRS. I.Q. : 124

Although an extremely likeable pupil both in the Form and in the House, he appears to be incapable of concentrating either in Class or on the cricket field. An international test match umpire confirmed the impression of the Sports Master that he is "a brilliantly natural cricketer". He is related to two Springbok cricket internationals.

He is only slightly concerned about his inability to concentrate.

- AI. A 7 Prehistoric bone of some animal. W looks rather decrepid to me - all these little bits here, chips and this line down the centre. diW:Fc:A
- 80 (Encouraged.)
- II.
- A 105 Its doubled up, both sides the same (bisects card by hand) D1, no, but this is a Scotty dog. D:F-:A
- III. A 20 Why so many queer shapes? 25 Doubled over (traces outline). 95 Looks like a woman going to town to do shopping. W, perhaps she is late for some appointment, hurrying. W:M:H (Fab.)
- 145 Looks like head of some animal. D6 D:F+:Ad
- IV
- A 80 Hide of an animal. W, legs, tail all curled over, the darker part here gives the idea of a curled tail. (Laughs) W:FY:Ad
- V.
- A 65 These are the legs of some chap. D1, could be either male or female. D:F+:Hd
- VI. (Looking very intently on all these cards.)
- A 150 Like a moth of some kind. D3, the wings and the antennae with a very black body, a pitch black moth. D:FC':A
- VII. A 65 If one looks carefully you can see two old ladies having a quarrel. W, the hands give the idea, they are both identical. W:M:H
- VIII. A 5 More brightly coloured now. 45 Like two chameleons, one on either side (bisects card). Both identical. D1, stalking flies. D:FM:A
- 80 Face like a dog. the chameleons face. d:F-:Ad
- IX. A 5 More colours and more exactness. 110 Like the face of a middle-aged man. D4, the idea of the dark beard within this. D:FY:Hd
- X. A (Traces outline and mid-line with finger.) 75 An undersea thing, yes, a jellyfish. D1, all shiny and queer-looking, rather wet I should say, perhaps slippery. D:Yc:A

S U M M A R Y

R:	13
Approach:	31% : 61% : 9%
Non F:	62%
F+:	60%
M:	2
C:	-
FM-m : Cto:	2 : 2
Last 3 Cards:	38%
FO:	1
V+Y:	2
Animal:	60%
A : H:	8 : 4
M+FM-m :	2+1+0 = 3
C+C'+c+V+Y:	0+1+2+0+2 = 5

I N T E R P R E T A T I O N

The experience balance is coerated which is surprising considering the approach on the test, the observation of the school staff and the obvious and spontaneous popularity he enjoys in the school (he was tested for C - limits, but without success).

Judging by the classical Rorschach standards there seems to be nothing disturbing, complex or subtle in the personality structure and the author cannot detect any strong residual anxiety traces, apart from midline and symmetry awareness. One must superimpose midline and symmetry over M : C and view the mechanisms of fantasy and outgoingness. Preoccupation with symmetry can be indicative of vestiges of a tendency towards movement responses according to various Rorschach writers. Provided M remains low on such cards and C is not high and provided Non F remains low this interpretation of symmetry is reasonable.

If symmetry is here indicative of an M - threshold, then M, which is lively and tends to the extensor, comes only when the defences are down. Symmetry can also be interpreted as a technique of coping with a problem. Although a vulnerable sensitivity is detected on card I and again on card X, he evinces no Rorschach sign of a warm responsiveness, so symmetry may imply an increased distance from the card : the blot is for the moment not the source of stimulation in initiating associative processes, it evokes no affective responses. Thus these vestiges of sensitivity to perceptual imbalance (symmetry initiating M) and vestiges of reluctance to become involved with the outside world, reveal a personality which is over-cautious about itself.

He does not identify himself readily either with outer reality or with inner feelings of pain (vide F+^{1/2}) although there is a superficial awareness of these things (note R^{1/2} on last 3 cards and the rather "vibrant" Yc on card X.) He assumes a passive, watchful role, object attachments are of minimal significance and observations are fragmentary and vague, reminiscent of those of the child of pre-school level. His inability to concentrate must in the absence of Rorschach findings, be indicative of a devil-may-careness and a brittle resilience to cope with the problem by avoiding it.

NAME: DAVID C.

SEX: M

AGE: 17 YRS. 10 MOS. I.Q.: 114

A pupil who is completely apathetic in the form, in his House and on the sports field. He rarely joins spontaneously into any activity and spurns friendships. Both parents deceased. Lives with affluent relations. "They all say I am mad" (he told the author on one occasion when he was urgently referred by his housemaster), "perhaps I am" (they - being his relatives.) He says that he is not so anxious about the impending examinations but about having to go home afterwards.

Physically frail. He is the one boy in the school who openly admits that he likes "chapel". (This boy stands to inherit a considerable fortune when he is 25.)

- I. A 30 Looks like a shadow of something, perhaps some blood spilt under a microscope or a shadow cast by some unknown animal, can be both.
140 (Encouraged.)
190 No. That is all.
- W in both cases, the first impression of shadow.
- W:Y:Blood
W:Y:A
- II. A 45 Oh!
Still I think it is some image under a microscope, but that is all.
120 (Encouraged.)
- W, the colour is here as well, perhaps due to the staining of the blood.
- W:Y: A
- III. 15 Centre part, the black part looks like a mask to me personally.
50 Two old people dancing away.
Central red is a bow-tie.
- D7, F only
D9, like in the merry old days.
D3, F only
- D: F+: Mask
D: M: H
D: F+: Clothes
- IV. A 35 (Continuously turns card)
Looks like an X-ray of a person's spine.
65 Two old boots of a giant.
85 (Can I turn the card?)
120 There appears to be definitely a line running down the middle and it seems to be like a line of black earth.
- D5, may be animal or human (no Y)
D8
Mid D, it is a line of black earth and through it I see the movement of someone divining water.
- D: F+: A & H
D: F+: Clothes
D: mC': Rod
- V. A/A 15 Yes there is a definite line in the middle of all of these.
45 It seems a shadow of a bat.
115 What I have noticed all along is this: each half is identically the same in each drawing. Is there any reason for this? Is it deliberate?
(Laughs)
- W, all that is cast on my mind. My mind's eye is really seeing this, but of course it may not be a bat, however, the shadow is very clear to me.
- W:Y:A
Symmetry
- VI. A 20 Seems to be a skin of some animal.
- W, opened out flat, but really I still think it is only a shadow of one.
- W: YF: A
- VII. A 5 Oh!
70 (Encouraged.)
VA 120 No, I am afraid this has got me.
(Reject.)

- VIII. ^ 35 These outer reds are some type of animal. D1, some face of an animal, they are sort of strolling but they only have 3 legs. D:FM:Ad
- 45 Right in the centre may be the lung of some animal or human. D3, these are the bones running into the centre spine, they must be soft bones and these are hard ones, very hard. D:Fc:At.
- 140 These two lower ones seem to be some type of rock perhaps. D7, just like rocks when they are all paved up. D:YF:Rocks
- IX. ^ 115 Claws of a grayfish. d25, but no crayfish. d:F+:Ad.
200 Perhaps these bits are a broken jar. d1 only, the bits look sharp to me like you see on dump heaps. di:c:Obj.
- X. ^ 20 Two huge monsters glaring at each other. D8, mouths all open, ready to rear. D:FM:A
35 Two birds, very small. D6 D:F-:A
65 Large blue splash of ink, very realistic this one. D1, something that has been dropped by mistake, is running. D:m:Ink
90 Grasshopper. d22 d:F+:A
These are lions but they have human faces. D2 D:F-:A & H
110 Here are still the identical sides that we saw at the beginning. Is this supposed to be so?

S U M M A R Y

R:	21	
Approach:	24% : 62% : 14%	
Non F:	62%	
F+:	75%	
M:	1	W 5 : M 1
C:	1.5	
FM m: C' c:	4 : 2	
Last 3 Cards:	48%	
V+Y:	0 6	
Animal:	52%	
A : H:	11 : 3	
M+FM+m:	1.2.2 = 5	
C+C'+c+V+Y:	1.1.1+0.6 = 9	

Contamination and symmetry.

I N T E R P R E T A T I O N

Shadow-determined responses haunt this subject on the grey-black of Cards I & II, awareness of it disappears on Cards III & IV (where M and m C' appears) only to re-emerge on the pure grey-black of Cards V & VI. Card VII is rejected, firmly. On Card VIII a rounded Y appears, whilst on Cards IX & X there is not even a

residual trace of Y determinants. As an overtone to the Y nuances there is the pervasive awareness of the midline in the grey-black mass, verbalised only at the end of Card IV, where, despite the absence of Y, the Y-shadow is cast by the X-ray of a person's spine.

Is this subject seeking an untroubled anchorage somewhere as a kind of negative challenge to his (home) surroundings with its unhealthy set-up?

W & Y In every instance where W appears (and it only appears on the Y-saturated cards) it merges spontaneously with Y, once also with C (W% is 24% which is high in this setting, notably the experienced balance, fair F+% and the low (M+FM+m) as measured against (C+C'+c+V+Y).

On these cards he is unable to break up the stimulus into its component elements as he can do so easily on the other cards; W is his only response merging as it does with Y and this indicates his way of either offsetting apprehension or asserting the self in the face of apprehension. He has difficulty in taking refuge in an inner life, as yet unformed or perhaps, rich enough but impoverished by the constant apprehension (vide the symmetry and midline awareness and verbalisation after the production of his solitary M). He also cannot produce a white space response even when this impinges sharply on the perceptual field; the Y-pattern sees to that. W blending with Y must then be indicative of a way of getting away from the apprehension by means of a constant withdrawal into emotional, negativistic passivity. Intense excitement does, in one case, accompany the withdrawal (W:YC of the image response of Card II), but in the colour cards there are no colour flights, and this in an adolescent with a summary record of this type is extremely unhealthy.

Assertion is lacking, capacity for autistic withdrawal is lacking (or cannot be exploited) so withdrawal must be from social contact; he sets the distance at once (vide Card I). The fuses of Y liberate the painful feelings at once. His spontaneous use of mid D also is unhealthy. He clings to it

almost as if he wishes to seek support for some brittle self-assertion (W% high whenever mid D is evinced, final response of small m C' with mid D on Card IV, emergence of mid D amidst the Y of Card V), but this takes him nowhere (vide the pale, colourless good F response structure of the lively cards VIII, IX & X).

He is still "in the shadows" although reality-feeling (vide F+% and approach) has not forsaken him, but the movement and the living colour cannot be appreciated instead there is only a faint groping to what is pleasureable in the environment (vide F c, c and good F of Card X) but no identification with it.

Apprehension is accepted passively and with resignation and there is left, albeit tenuously, a glimmer towards positive outgoingness in the YC:W structure of Card II and in the many good form responses on the 48% responses of the last 3 cards.

NAME: JOHN H.M. SEX: M AGE: 16½ I.Q. : 114

An outgoing type, he showed the first overt signs of anxiety about matriculation a few days before the test was taken. A good cricketer and a popular house prefect.

- I. ^ 15 This reminds me of some- di only - spots W. W: F: Geog.
 where in Scotland -
 ragged coast - islands
 up there. di: F: Geog.
- 40
 60 (Turns card on table.)
 (Pulse fast. Turns
 card very slowly,
 deliberately.) - 830 -
- 120 Two white dots in middle
 look like two roosters
 with head pulled back. S: F: A
- > 150
 v 180
 ^ 210
 v^ 240 I seem to see a bat in
 centre - not very clear. - D2 - D: F: A
- 300 Two bumps on end -
 genital atrium of a
 tapeworm like we did in
 school to-day. D1 only. D: F: Ad
- 340 (Encouraged.)
 >v^ 350

II.

- ^ 30
 vv 35 Definitely a splash at
 top - of something red. - splash of blood. D: CF: Blood
- 60 Like America - the
 whole thing except red
 in bottom. F
 all W W: F: Geog.
- 80 Two old men on either
 side - noses pointing
 downwards. - d31 - d: F: R
- 100 Top - a hosepipe putting
 out a fire. D2 is fire,
 D4 hosepipe. D: Fm: Fire
 Water
- 120 Two top bits man, half-
 horse - two horns on his
 head. d22 d: F: H/A
- 180 (Half turns card, then
 back again. Looks
 intently.)
- 200 (Pulse slower.)
 270 (Encouraged.)
- x 272
 ^ 280

III.

- ^ 7 Definitely two eyes -
 just the eyes! white inside D6. d: F: Ad
- 35 A butterfly in centre. D3 - because of
 wings. F only. D: F: A
- > 70 Two fish on side -
 seems to be a general
 under-sea view -
 flowers, rocks. D5
 W W: F: Mar.
- ^ 120
 150 Two rat's heads - white
 spots being the eyes. - white in d21 - d: F: Ad
- >v< 180
 ^ >v< 210
 ^ 220 (Looks intently)
 (Always turns card on
 table like a turntable
 device.)
 (Encouraged. Trying to
 make out the bottom now.)
- 300 Two women with buns tied
 at the back. Just heads - D4 D: F: Hd.
- v 340

IV.

^ 60

v 75

^ 105

Two sides seem to be over-
hanging roots - and this
looks like a tree being
chopped down.

180 Seems to be special kind
of baking dish at top.

210 At top seems to be some
people in boats and all
seem to be coming from
the back.

> 300 This side - pig with flat
nose and this side dog
with Mickey Mouse Picture
Nose.

310 Black part look like sea-
horses.

If you chopped all sides
off, you get "Leaning
Tower of Pisa" and at
sides somebody is
cultivating plants by
putting up sticks to help
them grow.

400 A bit of machinery in
centre - somehow it seems
split in the centre.

V. 2 Butterfly - two antennae
and funny shaped back.

v 20

^ 30

v 40

This seems to be centre
part of flower: style,
stigma.

> 100

v 120

^ 150

Very heavy country leading
up to peak you have to
climb.

v 160

^ 230

Two humps of one of those
queer camels.

VI. ^ 7 Definitely cat's whiskers
at top.

20 And totem-pole.

25 And skin of some animal
someone shot - in front of
fire-place.

40 (Eyes fixed on top parts)

> 90

150 Like head of tape-worm
with suckers.

v 160

^ 195

240

These two things at top
look like some kind of
guards to prevent people
from coming in -
probably a mine -

v 270

^ 300

B4

Bottom of D5 - grow-
ing new shoots.

D5 - rounded edges -
Y -

de - edges at
bottom - M de -

- D8 -

Darker dark parts
of D7.

mid D

A shaft e.g. - seems
to be going round -
mid D - M

W - Flying along
still - FM.

d22 D1

de of W - looks like
a range -

de of W -

d26

D8

W - splotches
hairy, hard.

D7 - Splotches too
are suckers - soft,
rubbery.

- d21 -

D: F-1 Obj.

d: Fm: Obj.

D: Fm: Obj.

d: V: m: H/V

D: F-1 A

d: F-1: Mar. A

D: Fm: Tower

D: Fm:
Machine

W: Fm: A

d: F-1: Bot.

D: V: Mtn.

d: F-1: Ad

d: F-1: Ad

D: F-1: Cer.

W: Fm: Ad

D: Fm: Ad

d: V: H/V

VII.

AV 30

A 50

Two figures dancing -
both seem to have plenty
of hair - this one has
its head in wrong place -
and this one also has
head in wrong place -
both have very slim
waists. No hands, just
stumps - also the feet.

U -

W: M: H
Crit.

> 120

V 150

> V 180

240

Heads seem to be turned
down - like magnet hold-
ing them together at the
top -

A 270

~~Oh yes, here's an elephant -~~
two elephants in fact, seem
to be standing up begging,
terrific mouths - tusks
seem to be cut off -

B2

D: FM: A
Crit.
Fab.

V 300

A 360

VIII. A 2

Two chameleons - climbing
up the edges, legs starting
to change colour already -
50 Looks like ribs of man,
bent somehow.

B1 - FM -

D: FM: C: A

50

- D53 -

DS: F: 1 At.

V 60

A 90

> 120

V 130

A 170

That reminds me of a street mid D - F only
lamp with glow in centre -
funny colours though.

D: FM: Obj.

200

Seems to be part of a shovel,
two sides of it.

d26

d: F: 1 Obj.

V 300

A 360

Chameleons have 3 legs, one
missing - heads look like
wolves' heads.
(Turns card over and over
slowly.)

IX. A 30

Piece of misty glass - misty 88 mid D -
as you go up - something in
centre, a green light, not
very light though.

d25

DS: FO: Obj.

90

Reminds me of a turret, hole
at the top.

d: F: 1 Obj.

100

Seem to be something binding ~~it~~ - d1 of B1 -
the red parts - the little protrusion.
*green parts are holding it
together. - This part like
a pin stuck into the red

d: FM: Obj.

150

and the end goes right down
here -

mid D top
Red V. D9

D: FO: Pin

*Green parts, two funny men
with beards and these little
green parts hairs going
into their heads.

de of D1

d: F: 1 H

IX. (Cont.)

200	Also seems like a fountain spouting red stuff out from centre. Where pin has gone in, a strand holding sides together - pin broken here.	D9	D: Cm: Ftn. D: F: Pin (c threshold)
300	Four eyes - 1, 2, 3, 4 - just put in there - very cold eyes.	Very small <u>di</u> in <u>pl</u> . <u>Whitish di</u> .	di: F-: Eyes
v 330			
^ 340			
X. ^ 12	Two octopusus there, I think -	- D1 -	D: F+: A
>	This again looks like some <u>undersea-view</u> , creatures going about -	- W -	W: Fm: Mar.
^ 40	Two taps at bottom - two outlets to each. Two spoons stuck together. Funnel of some kind, possibly for a furnace - underneath.	de of D4 - F - D3 - D8 624 929	de: F-: Tap D: F+: Spoons DS: F-: Funnel
< 100			
150	Yes, this seems to be portion of a skin - human skin - with here <u>pigment</u> like natives have.	<u>Dark parts</u> of D9.	D: F0': Hd.
v 200	This tube seems to have handle sticking to it and screw, very thin right up centre.	<u>d24 - thread turning</u> .	d: Fm: Thread
220	Some wind device - to catch wind.	- D3 -	D: F+: Obj.
v 240			
> ^ 300	At top, some funny animal with two eyes, holding on to rocks in centre.	- D2 -	D: F+: m: A and Rocks
350	Some precious stone in centre here - some clamp holding it on to the sides - Some kind of machinery - you drop something and it goes down - right down centre - down. In centre in green, a <u>long, long passage</u> leading to a door with window at top and also a door. <u>Blisters</u> in skin here. Vegetation on each side of chimney.	- d34 - - D6 - d24 mid D D5 D4 S = D10 V	d: F+: Min. D: F+: Obj. d: VF: Mech. D: VF: Passage
490	Horse leaping! (Arms up.) Bread rolls here - both sides.	D8 edges - - D7 - - d21 - shading and rounded. Y.	d: Fc: Hd. d: F-: Bot. D: Fm: A. d: FY: Food
530	Dog! One leg back, one forward, tail up - two spots on its leg.	D7 d21	D: F+: A
540	These two remind me of cow jumping over the moon.	dark-brown "A".	d: Fm: A
v 615			

SUMMARY

R:	64	
Approach:	11 : 50% : 39%	
S:	4	
Non F:	39%	
F:	-	
M:	1	
C:	3	W : M 7 : 1
M:G:	1 : 3	
FM+m:G+c:	5+7 : 1+3	
Last 3 Cards:	51%	
C'F+C' : FQ':	1 : 2	
V+Y:	5+3	
Animal:	30%	
A : H:	19 : 9	
M+FM+m:	1+5+7=13	
C+G'4 c+V+Y:	3+1+3+5+3=15	

INTERPRETATION

The subject seems to have mechanisms ready to cope with any anxious feelings as they come. The more he experiences anxiety, the more the mechanisms for avoiding anxiety are called into play. However, there is no trace of evasiveness, when a problem confronts him, he can cope with it (note card I response) and, if necessary, assert himself in order to prove his capability in this direction (49).

A does not tell very much neither do G responses. W:M of 7:1 discloses a tendency to overreach knowing full well that the resources are limited. (Note high incidence of m and its blending with vista dictated responses, and the tentative groping outward to challenging stimuli (3 Fc but no pure c so often found in the records of adolescents).

One feels that this is a subject who is in actual process of transition from middle adolescence into later adolescence. Somewhere in the interstices of his personality there is apprehension (m total). The character of some of the m responses on the coloured cards can be likened to the extreme point in the M continuing viz: an internally unstable equilibrium ("about to leap", "about to turn"), but he is holding out against emotions, there is no withdrawal into autistic thinking. The clinical

...evidence/.....

evidence of anxiety is dealt with on the surface level. He hardens to the problem. High $d\%$ is perhaps an indication of one of his techniques: $d\%$ increases as he goes along on the grey-black cards he condescends to d on only very few occasions and then the response is purely formal, but on the colour cards VIII, IX and X $d\%$ increases and accelerates in time per response. He easily articulates W, so he has no need to resort to d and to vague generalisations. He is aware of the exciting stimuli of the last 3 cards (51% of response total) but it is also here that apprehension shows clearest (vide m, V, Fe, de). He reacts restively (note responses at 300 seconds on card X, then at 350 seconds) but he is not thrown off balance. He remains elastic in his approach the while he resorts to d and Fe, i.e. evidence of emotional reaching out even to "accidental" stimuli as these impinge on the perception.

NAME: FULLER

SEX: M

AGE: 17 YRS.2 MTHS. I.Q. : 109

A hard-working student who has never risen above the average in examinations. He avers that his father has "demanded" he get a first class in the final matriculation.

Physically he is frail, speaks softly with a slight stammer and is very nervous. He does not do well at sport.

- I. A 1 Dark line...dark background, two different patches of white, even outline, even a central line, a central light spot....
- 60 Above could be the claws of a crab. Could also be an island.
- d, the actual gripping
W
- d: FM: Ad
W: F-: Geog.
- II. A 3 This I see is a dark outline, white centre, red markings, all separated by a central line. Represents nothing.
- Top red marks joined by a faint line and the central part is like a flattened-out spearhead, an arrow perhaps. Uniformed outside edges (pause)
- Once again here are very faint dark patches which must be wood in black.
- d: YF: Obj.
d: FY: Wood
- III. A 3 This also has red and black and white and even edges....
- Red in centre of picture (gives a painfully careful and detailed description of all the colour nuances.)
- 150 Still rough outline and a bird-like head with dirty sticky feathers.
- 270 Coast line idea (traces de of W)
- d: Fc: Ad
de: F-: Geog.
- IV. A 1 (Continuous painstaking description of shading and central line.)
- 190 Edges here, then the idea of a delta. A closed fist. Some animal.
- d of W
d of W
W
- de: F-: Geog.
d: F-: Hd
W: F-: At.
- V. A 2 Bird-like structure.
- (Continues description of various light-grey spots within the dark mass.)
- The central line is not so well marked as in the others, outline too is rough.
- W, very dead, sticky feathers.
- W: Fc: A
- VI. A 1 Central line again (continues with endless description as above.)
- 270 Whisker protrusion perhaps, one on either side of line.
- 355 Shape of a stretched-out animal.
- d
W, again very dead and old and sticky, especially the skin. It is all that is there.
- d: F-: Ad
W: Fc: Ad

VI. (Cont.)

Now I see two very definite spots. They are light-coloured. Spots against something.

Light-grey di

di: F: Dots

VII. A 1 This central line again.. (continues as before with description and contrasting black, grey and white shades.)

365 Neck of a human. Black does not swamp the white.

d in D1

d: F: Hd

VIII. A 1 This is fairly vivid colouring, yellow, green then yellow again then central line again made obvious by the mixture of colours. (Continues in this vain describing all the colours. Emphasis being mainly on blue and yellow and di within the mass.) (7 minutes)

IX. A 1 Vivid colouring and again the obvious midline..... (6 minutes)

185 Uneven structure but the colours are now moving, in fact they are moving towards me, almost as if these colours are running.

W: Cm: Cn

X. A 2 Striking picture against a white background, could be some sort of tube here, well defined piece of tubular steel. Now once again the central line..... (3 minutes)

Like some fruit on a tree.

D3, soft, pulpy overripe fruit, nice and soft.

D: Y: Steel

D: cY: Bot.

Colours are merging again. Like some animal let loose, running wild.

W: Cm: Cn

W: FM: A

SUMMARY

R:	20
Approach:	35% : 10% : 55%
F+:	22%
Non F:	55%
M:	-
C:	2
FM+m : Co:	4 : 5
Last 3 cards:	35%
V+Y:	2
Animal:	30%
A : H:	6 : 3
M+FM+m:	0+2+2 = 4
C+C' + c-V-Y:	2+0+3+0+2 = 7

I N T E R P R E T A T I O N

Almost at once the subject utilises the differential contrasting C' in his Cn responses, without use of the usual determinant. He is sensitive to grey-black-white contrasts but whether this sensitivity stems from anything else but negativism is difficult to say. Apprehension and discomfort to the activating grey-black-white stimuli may be another cause.

The isolation theme is present in (1) the Y presence, for the first time on the colour card X. (2) the clinging to the central midline, even when c appears. Unrest raises its head when the exciting C is utilised but he cannot turn this to good use. The high W%, poorly articulated and vaguely encompassing into one meaningful association, and the high d%, emanating mainly from mid D, are indications of a perfunctory attempt at ostentation or self-assertion. But here, too, he lacks the equipment to put even this to good use. Concern is purely with Cn nuances, not what they may call forth in association or informal characteristics. He betrays sensitivity to stimuli, pleasant and unpleasant - toned, but he lacks the drive and the desire to exploit this sensitivity; maybe his general physical condition has something to do with it.

NAME: JOHN R.

SEX: M

AGE: 16 $\frac{1}{2}$

I.Q. : 112

Frail and retiring. Four years exposure to a public school system and a "virile" House seem to have made no great impression on his inherent reserve. Anxious lest he does not pass in the first class as, he avers, this is what his parents expect of him. Scholastic record average to slightly above.

- I. A 15 I see a straight line (di in mass) d: F+: Line
down centre of figure -
faint blotch in centre -
evenly balanced on both
sides -
- 60 Two white blotches on (s29-30) s: F: Blotches
left and two on right.
- v 65 Exactly the same.
- 75 Reminds me of a bat in W W: FM: A
mid-air flying.
- 90 At left top, right top - d: F-: Geog.
rough diagram of South
America.
- 120 Another white blotchiness
on top.
- 150 Where white protrudes, a
white blot. di: F+: Blotches
Also black blotches on
left and right - half way
up.
Form little black dots on (di in mass) di: F+: Dots
left and right.
8 black spots in left hand
and white spot at bottom. (di)
Grey colour above.
Only unbalanced portion is
at left hand bottom - the
sort of tail. Grit
At top, 2 volcanic hills
and below it a tiny little
white spot. d: E: Mtn.
- v 360
- A 370 At top, 2 black bits on d: F-: Hd.
right of hills - perhaps a
man's forefinger and his
thumb pointing.
- v 400
- 405 Upside down it looks like W: FM: A (Fant.)
a prehistoric animal with
big eyes and terrifying
face coming towards you.
- 420 Grey (di, di, di) little
islands in black. Dots
are smaller on right. di: F+: Dots
Above also, dots going
into each other. (di in mass)
Tiny white dot in
inverted V of tail. (very small di) di: F+: Dots
540 On left a circular dot. d: F+: Dot
Just off, black dot pro-
truding into grey - may
be a waiter in East
African Café in Johannes-
burg - you can definitely
see a nose - they wear
red hats. very small di di: E: H to Hd.
on de of W-
Apart from different
colours, not very much
else.

II. A 5 Similar to I.

- 20 Two red parts at top
remind me of Africa -
the wrong way round. D: F-: Geog.

II. (Cont.)

- 40 This looks like Australia.
 50 Red part at top left and right looks like a lizard crawling over a rock.
 Bottom red, like a heart that has been smashed and all the blood is running out.
- v 120 White in centre inverted - would be a spinning top.
- Bottom left hand corner - upside down - like a dog with a hat on (laughs) looking into space - pointed nose.
- 140 On left where there is a protrusion - a big pig with its ear flopping forward.
- 150 (Keeps on turning card over.)
- A 200 Part running down into red at bottom may be a gorge.
- 240 Two black lines in centre - like two thin poles sticking out of a rock.

W: F: Geog.

D: FM: A

D: mF: Anat.

S: Fm: Top

d: R: A-Cont.

d: R: A

d: Vm: Vista

d: R: Poles

- III. A 10 As I and II - much less colouring.
- 35 Red reminds me of a pair of kidneys - but not quite that colour.
- Two lines at bottom - a fancy lady's shoe -
- Two black bits at top - a queer shaped bird's head.
- Gene coming out of bottle - in the form of smoke - taking shape.
- v Red bits on top inverted - apart from strip - looks like unusual type of monkey looking out of a tree.
- Red in centre, resemblance to Africa, but very distant.
- Two black bits in centre at bottom, very like trees on an avenue, a road.
- v 200 Black in centre, inverted, reminds me of a bull's face made by me during war to make money for war funds.
- Black bits at bottom, like prehistoric flying fish with mouth open.
- A

D: R: Anat.

d: R: Cl. Sex

d: R: Ad.

D: mF: Gene

d: R: A & Tree

D: F-: Geog.

di: VF: Vista, Tree

d: R: Mask

d: R: A

- IV. A 10 Resemblance fading from first one we had.
- 60 Squashed, dead frog - feet out.
- 80 Black part like a snail's head.
- 100 Left and right - very ragged boot.

W: Fc: A

D: R: Ad.

D: Fc: Cl.

IV. (Cont.)

A 210 Top left and right looks like - like a snake and correct way, if white, they could be icicles. Black dots around bottom circle, why there I don't know.
(Very near card)
240 Black dots - a clown - big feet, black.

D: F: A
D: F: Ice

V. A 20 More like a snail - but this has wings.
60 Bottom, two prongs are like tweezers, pliers.
105 Inverted, prongs remind me of a bell with unevenly balanced handle.
180 Top, could be a rabbit - after hunted, ears get stretched and thin.

W: F-: A. Cont.
d: F+: Obj.
d: F+: Obj.
D: F: Ad.

Definitely head, not so well balanced.
240 Light shaded piece, leg of mutton, beef.

D: Y: Meat

(Turns card) ^ < ^ >
A 300 Like a candle burnt right down - wick still standing - straight and thin

It is a wax candle, or was. Round & smooth.

d: Y: Candle

VI. A 10 All resemblance to snail gone.
15 Line down centre very obvious now - straight line.
35 Black piece at top - old stone image worn out of shape - eyes, mouth as one.

All the way down.
D: F+: Line (Mid.)
d: FY: Image

✓ 75
> 95
✓ Cutting off bottom piece (inverted now) an X-ray plate of some part of body. Inverted at top, 2 pieces, looks like top of eagle's head.

D: FY: Anat.
d: F+: Ad

(Turns card)
Two black pieces sticking out, like a puppy sticking its head out of kennel.
240 Two different figures at top - may be a tortoise, in mid-air with feet sticking out - and below beak of bird - just the black part.

d: F+: A
D: F+: A
d: F+: Ad

VII

Which is right way up?
(Turns and turns card.)
A 100 Bits at top left and right not quite the same. Left is caterpillar, end is cut off.
(Turns card) ^ > <
> 180 Looks like pieces, like icicles.

(di within mass) - round, cold.

d: F+: Ad
di: FY: Ice

VII. (Cont.)

(Turns card)

^ 240 Black parts - a chimpanzee's jaw, but very distantly.

D: F-: Ad

WIII. ^ 5
> 10

Side-on, two red pieces - badly made up 4 legged animal, back foot on rock, other on jagged piece of rock, looking right down into something from hill or kopple - a bear or hyena - one foot in mid-air.

This animal is gripping the rock - and well he may, the precipice...

D: VFM: A

< 75

v 100

^ 105

> 110

Centre part in blue - thin pieces: a human's chestbone, ribs sticking out on either side of his diaphragm - bones far apart though.

Hard or brittle like human bone.

D: Fc: Anat.

200 Orange pieces, at end, very distant resemblance of sphinx -

Very distant - looking.

D: FY: Sphinx

270 At top, pink and orange, a little bit like...a kidney? No, not really....more like bean split in two - very distant resemblance.

The bright colourings.

d: FY: Bot.

IX.

^ 5 Yellow at bottom, with pink on it, looks like a tight-rope -

A tight-rope quivering in mid-air perhaps!

d: Fm: Tight Rope

v 50

^ 90

v 100

^ 125

220 Green part, most eastern part of Siberia, Russia.

D: F-: Geog.

270 Two pieces at top - pointing inwards - like a piece of broken tree branch, also like the top of a bottle, with bottom of bottle hidden behind stone.

D: Fc: Bot.

D: FY: Bot.

310 Also evenly balanced like the other.

Oh yes, red bit on end: a man with badly brushed hair, moustache turned down.

d: F+: Hd.

Other side same, but man here is slightly more stern. - (Shoulders here too) -

d: F+: Hd. Fab.

420 Whitish collar, turned up. -

X. ^ 15 Brownish yellow piece in centre a chicken wish-bone - also like 2 grapes on a bunch - more like cherry - except it is the wrong colour.

D: F+: Ad

D: F+: Bot.

Black piece in centre top: a microscope tube or a chimney - also blade of badly made cricket bat -

d: F-: Med.

d: F-: Chimney

X. (Cont.)

	Green piece on either side of it - feelers of insect feeling into mid-air.	d: FM: Ad
180	Blue pieces, octopus - a bit only it looks like - Octopuses are doing the " <u>Highland Fling</u> "	D: FM: A (Human Movement)
240	Red looks like Italy. Top part, man with rubber nose and bokbaard.	D: F-: Geog. de: Fc: Hd.
	de - rubbery thicky nose, hairy baard!	
v 300 350	Blue: like 2 men with one foot on one rock, one foot on another, <u>pulling</u> or something in centre, coat turned up - may be a skull they are pulling out.	D: M: F: H & Skull & Rock
400	Dark bit looks slightly like a woman's head - long hair, and <u>she has horse's legs</u> - and the body fades out.	D: F-: H & A Cont.
7A 420	Yellow : vacuum cleaner, big vacuum cleaner with bust handle, badly knocked out of shape - Brown piece, a badger or - a badger yes, <u>dosing in the sun</u> - legs back. <u>Green</u> : centre has a <u>white area</u> - a lucky horse shoe. -	D: FY: Obj. D: FM: A (Fab.) D: F-: Obj.
520	Yellow with brown in centre, looks like a spaniel, tensing back, tail up - very pleased with itself, welcoming back its master - it has just got up from sleep - stretching itself and greeting its master - brown spot spoils it though -	D: FM: A (Fantasy)
660	Green, like a male turkey with that red thing over its nose.	D: FC: A
> 700	(di of de of D9) : a man, hair straight back, like Keith Miller, the Australian all-rounder, about to bowl. Black piece, like tongs - <u>very round</u> - (d)	di: F-: H (Sex)
770 800	Slight blue spots here Two insects' heads at top: one feeler sticking forward at each other - greeting each other. Quite a few can be taken for clouds - only they had to be black or grey or white - even reddish colour fir sunset.	d: FY: Tongs di: F+: Spots d: FM: A Yes, these are coloured ones. W: C: Clouds (Grit. ofc)

S U M M A R Y

R:	82	
Approach:	7 % : 40% : 53%	
S:	2	
Non F:	40%	
F+:	71%	
H:	1	W 6 : M 1
G:	2	C 1 O F 0 P C 1
M : G:	1 : 2	
FM m : G c:	13 : 6	
Last 3 Cards:	38%	
Animal:	31%	A 17 Ad 9 : H 2 Hd 5
M+FM+m:	1+8+5 = 14	
C+G+ c+V+Y:	2+0+4+3+10 = 19	

Y (2 pure Y, 8 FY)

Blotches, Dots, Geog., At., Obj., Sphinx,

Vista, etc., Movement, Fant., Fab.

I N T E R P R E T A T I O N

His long pauses during which he studied the cards intently, rejecting possible responses, the delayed shock on grey-black cards, particularly on cards II & IV, the almost spontaneous mid-line immersion in di of the black mass of card I and the "feeling" of balance and symmetry - "faint blotch in centre, evenly balanced on both sides - "the good F accompanying this feeling of balance symmetry reveal a personality with a somewhat overrefined outer control when suddenly confronted with a new problem. There are tendencies towards shyness and withdrawal (8% of 53% at expense of W D, FM+m (13) outweighs C+c (6), 38% of total R. on last 3 cards) but also a compulsion to do well, an urge to completeness (note verbalizations particularly on the colour cards). The caution seems to be a protection against the felt anxiety, this being shown chiefly in his over-conscientiousness (vide d-reponse patterns).

The clinical evidence revealed an adolescent who is anxious to do well both in the form and on the sports field, to try to fulfil the high standards which his parents expect of him. He is aware of his innate limitations and so the inner tensions arise. A total of 5 small m responses in a record of this

...kind/.....

kind particularly where $W : M$ reads $7 : 1$ and low sum C is too high. These m 's may have arisen because of his feelings of inadequacy to the tasks now facing him. The need to measure up to a parent-chosen goal is too much although he makes honest efforts to overreach himself ($W:M$) without looking for help from his environment or identification with it. (vide the heavy load on Y in the final balance). So he remains cautious, reaching out apprehensively to a world which he knows cannot help him. (High c with form dominant and rounded Y -responses) and then as if to safeguard his caution as well as his urge to do well he remains compliant and rather than respond healthily to exciting stimuli he withdraws into an infantile wish-fulfilling fantasy that gives him very little release from anxiety (vide m following FM responses on grey-black cards and the increased FY on cards VIII, IX and X).

NAME: MORGAN

SEX: M

AGE: 18½

I.Q. : 109

This subject is a member of a famous sporting family who have contributed greatly to South Africa's prestige in rugby and cricket. He has not distinguished himself either in form or in sport at the school.

I. A 10 Card made up of grays
mostly with definite
centre-line - two sides
are almost equal in form
shape and colour.

50 It could represent outline
of a bat?

That's all.

W - seen from top-
Going towards
colour of a bat.

deW: F+: A

II. A 5 This picture also has
definite line dividing two
lines - also greyish in
colour with red inter-
mingled with it.
Near top end of space in
middle can be seen a line
running diagonal to centre
line.

120 Actual form of picture is
more or less similar to I -
only outline but no wings
protruding from top end.

130

W: FG: Fig.

III. A 7 This picture not as solid
as one before - rather
darker gray with red
blotch in middle resembling
kidneys of an animal.
On left and right hand side
of gray part are also two
red blotches of ink - these
resemble each other exactly
and have a long end pro-
truding upwards.
Down at bottom, outline of
W. resembles few ribs of
human.

Centre line divide each
half of thing.
Left and right of gray are
two parts of same shape -

Cn

Shading of gray seems darker
toward centre of W.

Can you turn it?

When turned like this

Outline of human with no head -
arms pointing upwards -

240

v 250

W -

W: F-: Hd.

IV. A 10 In the dividing centre line
this object is darker than
others - and V at top end
can be seen.....head of
a.....a worm possibly -
eyes placed at top.

60 Two shadings on left and
right could resemble out-
lines of Italy - again
shading to centre is darker
and outline shadings faint.

130 Two objects at top - possibly
head and neck of goose.

180

Bottom part
of D1 de top de: F+: A
as eyes -
seen from
above.

D7

D: F-: Geog.

D4

D: F-: Ad

V.

- ^ 15 This figure is symmetrical, except for shading -
- 35 This figure could quite easily represent part of a fly seen from an aerial view - outstretched wings - pincer-like objects at back won't be seen on a fly. W - seen from above, as if flying above it. W:VF:Ad
- 100 Edge can be outline of person's leg. de of Dl de:F+:Hd
- > 120
- ^ 125
- > 130
- ^ 135
- 150 (Encouraged)
- ^ 160

VI.

- ^ 7 Figure is lighter than one previous - divided equally by line in centre.
- 30 Could represent a coat of some sort with arm's stretched out. W - A fur coat - because of texture - it looks fluffy. W:Fc: Clothes
- 50 Top is a head with whiskers, long, thin. D D:Fc:Hd
- 80
- 90 Near top two small spaces lighter than surrounding and symmetrical.
- 120 In head two obvious spaces for eyes. di:F+:Hd
- > 140
- ^ 145 At bottom 2, as it were, could be simply idea of eagle's head and below there are 2 bulges - which have no real shape, joined to main figure. The arms could represent body of somebody without legs and arms. di:F-:Ad
- 190 Colour of object is broken up going lighter and get darker again. On
- > 240

VII.

- ^ 10 This object is more broken up than others - with more spaces. - Again divided symmetrically by centre line. - Shading gets lighter towards the centre, outer edges being light.
- 75 This again could represent outline of frog - large spaces in centre. - Legs, arms and other parts of body can be seen of the frog. A frog dissected. W:Fc:A - W - Very badly cut open.
- 120 Top end, dark lines - 2 - running on either side of line. Colour and shading rather resembling a sinew - of any kind. D6 - by different colourings - shadings. D:Y:At

VII. (Cont.)

- 185 At bottom of figure are point-like objects which are stalactite of limestone cave - going downward - Whole object is made to be solid in form. D8 - lighter grays. D:Y:Gave
- 240 Arms of frog are not exactly symmetrical.
- 270 Hippopotamus' head! d21 d:F-:Ad

- VIII. A 5 No. VIII has very little grey - main colours are bluish-green, pinkish-red. Again divided by line down centre. At middle can be seen definite rib-like structure - darker towards rib than towards centre line. Two bluish areas and also pinkish areas are nearly equal in area. Of a mammal - F only. D93 D8:F+:At
- 110 Two pink objects resembling a....field mouse - tail rather wide for mouse and not having a back leg. - No definite eyes, nose, mouth can be seen - but ears are obvious. Front feet rather longer than back one. D1 D:F+:Ad
- 180 Pink and orange merge and represent a coat - a fur coat - ends of arms rather represent sculptured heads - Egyptian sculpture - D6 D7 Shape - It has the texture of one. a D:Fc: Clothes
- 240 On centre line - two long thin areas surrounded by darker edge - representing islands of West Indies. d26 - straight nose. d:FY:Art
- 270 All these cards go towards a point - two long objects never meeting - while at bottom they are flat. mid D D:F-:Geog.

- IX. A 10 For first time definite green - rest of colours pink and orange. Again divided by line down centre - colours of all merging, forming many different colours. Again bottom flat-like, - top, points not meeting. In green can be seen face of person with mouth wide open - definite eye can be seen. Cn d24 - de only di. de:F-:Hd

IX. (Cont.)

Green go into pink -
become grayish in colour.
Brownish-greenish area in
centre - and here a space
(S) gives W. solidity -

Cn

423 - Because of
its definite out-
line and shadings.

SW: F+:
Solidity

(Pause)

v 270

X. A 15 Many colours - most primary
colours are present -
Again dividing line.

Cn

40 Octopus with tentacles - no
head.

D1. F.

D: F+: Ad

Centre part resembles a
human, as if X-ray been
taken - spine ends at
bottom.

D9 D5. F. Not like
this in normal
life.

D: FY: Hd

190 Brown on side of pink -
left hand - horns of a buck,
right hand - horns of rein-
deer.

D7

220 Brown-orange - Australia.
In centre of big space is
yellowish orange object
divided into 2 halves -
a wish-bone -

421

d: F-: Geog.

D3

D: F+: At.

240 Trunk of tree.

424

d: F+: Tree

270 Flowers.

D8. All dead
flowers, faded,
broken, still.
Perched on a
twig.

D: Fc: Bot.

D: F-: A

290 Swallows -

320 Outline - a country of
England - Could also be
animal with a shell and its
head cut and long neck -
snail.

423. F only, but
no legs.

d: F+: Ad

350 Dragonet heads -

- edges only of
D4

de: F+: Ad

450 Swallows - can also be
rainbow-fish with eye and
wide flat body, all slimy.

D: Fic: Ad

500

S U M M A R Y

R:	34	
Approach:	20% : 44% : 35%	
S:	1 (SW) 1 (DS)	
Non F:	35%	
F+	54%	
M:	-	W 7 : M 0
C:	-	
M : C:	0 : 0	
FM+m : C' c:	0 : 3	
Last 3 Cards:	53%	
Animal:	38%	
A : H:	13 : 7	A 4 Ad 9 : H 0 Hd 7
V+Y:	6	V 1 Y 5
M.FM+m:	0+0+0 = 0	
C+C'+c+V+Y:	0+0+3+1+5 = 9	(Cn 5)

At. 3, Geog. 3, Clothes 2, Art 1, Bot. 2, Fig. 1, Solidity 1, Cn 5.

I N T E R P R E T A T I O N

Initial mid-line awareness in grey-black and chromatic plates. He turns to the central line immediately and clings to it. Where fantasy should come to his rescue, he discards this and clings submissively for support to this central-line. This record projects here one of the problems of the typical adolescent boy. His approach belies the alarming experience balance. The numerous motifs are flashes of dissatisfaction with his dependent way of living. This is a favourable sign prognostically (vide c, Y). There is within an urge to self-assertion. The pure colour-naming response is usually a sign of total lack of control over affective reactions (such as seen in some organic cases). In this case, the subject is so absorbed in the dark masses on either side of his central-line that it reveals a subdued disposition, so deep and extensive that he cannot experience exciting and pleasureable emotions. Knowledge that he does send out feelers to his environment (note c against Y is the final ratio) is a good basis for therapeutic treatment.

The question of how he is dealing with his anxiety is not revealed, as far as lies in the author's wit to ascertain, by the test. All one can say with a degree of certainty is that he clings inflexibly to his sole support : the knowledge of being anxious is enough for him. He probably argues that a deus ex machina must deliver him from this anxiety.

NAME: JULES

SEX: M

AGE: 17½

I.Q. : 138

A senior school prefect and brilliant in the form. He is precise and neat, refined in manner. Enjoys a kind of negative popularity in the school.

I.

- ^ 10
 v 20
 ^ 25 A bat, Sir! W - In flight. W: FM: A
 40 (Looks intently.)
 70 A bat, Sir!
 (Holds card at arm's length.)
 v 90 W do. F.
 150 (Encouraged.) W: R: Cer.
 ^ 160 Grows!
 > 180
 < 210

II.

- ^ 35 (Looks intently.)
 40 Two calves' heads. Noses together. Fight, D: FM: Ad.
 50 trying to get drink from Fab.
 75 (Looks over card.) mother. (D1 D1)
 v 90
 > 100 Like spots one sees Black (W) then gradual d1: CF:
 in front of one's white and other colours Spots
 eyes if one's eyes come too - faint red -
 are shut - liver finally red, etc.
 spots I think.
 < 150
 ^ 200

III.

- ^ 25 (Looks intently.)
 35 Person with a bow-tie. W: G: C: H
 45 (Keeps on swallow-
 ing.)
 75 Two people carrying W - M. W: M: H
 a basket.
 80 (Card at arm's length.)
 120 (Looks over card.)
 v 140
 ^ 150

IV.

- ^ 30
 v 35 Two Italy's (D7 D7) D: F: Geog.
 50 (Looks over card.)
 75 (Looks persistently over card.)
 110 Cut-open frog. W - Flapped open - W: R: Biol.
 symmetrical on either side - arms limp.
 v 125
 ^ 180 Two dragons in front of a castle - - W (excellent W) - W: F: A &
 D7 dragons, D5 castle. Cer.
 v 210
 > 220
 ^ 225

V.

- ^ 30 (Looks intently.)
 40 (Card, to table.) (W)
 80 A rabbit - (Over card) Ears, etc. - children's DW: F: A
 90 A bridge. comics. Rabbit DW
 (Over card) (W - de) Going up like
 150 Woman with bows Bridge of Lights - or a D: VF: V, Hist.
 around her waist! Railway bridge - Cer.

(V. Cont.)

		(W) Arms up in air - bows here in centre - Dancing at night-club - flinging herself about.	W: M: H (Fab.) Cloth.
	160	Butterfly.	W: F: A
	✓ 180		
	^ 190		
VI.		(Torch)	
	20	Scorpion - (Card on to table.)	(W) - Tail and sting. W: F: A
	45	Another crown.	(W) - F - tower on top - de ridges too. W: F: Cer.
	60	(Over card)	
	80	Flat fish.	(W) - Flat <u>appearance</u> of this. W: F: A. (Mar.)
	90	(Over card - looks intently.)	
	> 130	Bird diving.	(W) - Gliding down, wings apart - (FK strong) W: F: A (m)
	> 140		
	^ 160		
VII.	^ 14	Rocking-chair.	(W) - The whole shape of curve. W: F: Furn.
	30	Two old women shouting at each other -	<u>Heads turn back - walking away - very prim and proper.</u> W: M: H Fab. Sex
	60	(Over card) (Swallows)	
	90	Hind legs of a frog.	W - 422 - Buttocks and legs down here D5 - dead frog cut open. W: F: A
	^ 110	(Dead still)	
	> ^ 150		
VIII.	^ 25	Two chameleons climbing up rocks. (Card onto table)	(D1) F & C - having colour of thing they just left. D: F: C: A
	> 75		
	90	A woman's lips and her teeth inside -	(D9) lips and (D3) teeth - F & C D: C: F: Hd.
	110	(Pulse slightly faster)	
	165	Fairy-land of the Congo Caves -	(W) - (D6 & D7) the stalagmites and the rest is background darkness. W: Y: C: Caves
	180	(Looks intently)	
	200	A Mask!	(D5 & D4) Chin, nose, etc. D: F: Mask
	^ 210		
IX.		(Looks intently)	
	^ 30	Two dancers -	W - holding their skirts up - women dancers - way they hold their skirts - F primarily - W: M: H (Fab.)
	55	Clothes pegs.	(D3) F only - they pinch together. D: F: Obj. (Pinch)
	75	Flag in the wind.	W - fluttering away - <u>m strong.</u> (Colours too and wrinkling.) W: m: C: Cer.
	✓ 110		
	^ 120	Heads looking down at people kneeling -	(D4) heads looking - a beseeching look on their faces - on their knees looking up - at (D4) heads- D: M: H (Fab.)
		(Over card)	

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$\begin{matrix} 2 & + & 2 & & 5 & 2 \\ 2 & + & 2 & + & 2 & + & 2 \end{matrix}$

I N T E R P R E T A T I O N

This subject successfully and very effectively resists any shock effects. W is overloaded in the approach at the expense of D & d, sequence is orderly, almost rigid, F+ $\%$ is high for a person with an experience balance of 7 : 9 where M is distributed evenly.

If anxiety there is in this subject the alleged Rorschach indices are not there. The subject over-defends (note the perfect accuracy of form and the correct sequence) but M and C need attention. The number of pure C is inordinately high for such a overtly self-controlled person in the adolescent stage of life. In his M pattern he accents the extensor, which when seen with the high W $\%$ shows him to be self-assertive, ambitious but at the same time mild mannered in his fantasy living. (High mathematical M does not reveal any great richness or energy in the inner life). The conclusion would be that he is not even in his imagination striving very hard to free himself from any feelings of anxiety if such feelings indeed there are.

The psychological condition is inelastic. Low energy (M + FM + m), inability to become sympathetically-tuned to his world, to put himself in the place of others (vide final balance) reveal a stiffness and a rigidity that is emotionally unhealthy in a subject of his intellectual calibre.

NAME: COLE SEX: M AGE: 16 YRS. 5 MTHS. I.Q.: 117

A House prefect and member of the Music and Debating Societies. Not interested in sport but tremendously keen to do well in the final matriculation examinations and says "I am making an all-out all-in effort". Keen on going into the Ministry or Politics after "a year or so at Oxford" (subject is only slightly above average in the Form. Lately he has come to evening surgery" for a Pick-me-up ").

I.	A	10	This is a bat.	W	W: F-:A
		25	A Viking helmet.	W	W: F-:Cer.
		100	Curve, masonry, architecture.	DW, the large rounded dome of some big building, with a solid base.	DW:Y:Arch.
II.	A	15	Two monks holding a candle.	W, they are wearing black robes, all these streaks of black here, cowled.	W: F-:H & Rel.
		55	Something <u>spinning</u> here.	85 and W, the streaks inside give such an impression, very fast I should say.	SW:m:Move.
		80	Some sort of blow-torch effect, under pressure, flaming out. This is all quite sudden.	D3, again the idea of streaking movement.	D:mC:Move.
		150	A stupid dried-up skin, all sorted.	W, it has been torn by dogs, very messy (laughs), all ragged, hardly recognisable.	W:c:Ad
III.	A	5	You know each of these cards are duplicated by folding them over.		
		25	Hm! Man holding arms up with a bright light in front of him and, yes, deep shadows on either side.	W, bright, red light against the dark shadows. The idea of a dismal scene in the shadows. It seems as if he is surrendering to some unknown person.	W:NYC:H
		50	Hm! Bowl with very shiny edges to it -	W - Curving bowl (Y), sun shines on it & it glistenes.	W:Ym:Obj.
		90	Ha! Beetle - arms coming out - some sort.	W, horrible old thing.	W:FM:A
IV.	A	5	Hm! Appearance of X-ray, hazy appearance of bones.	D5, different <u>shadings</u> .	D:Y:At.
		30	Thistle!	W	W: F-:Bot.
		50	Man sitting in stool with feet coming towards you - very much in perspective.	W, leaning back.	DW: F-:H
		✓ 70			
		^ 90			
		✓ 100			
V.	A	5	Hm! Butterfly!! (Laughs)	W	W: F-:A
		60	Hm! <u>Donkey</u> with sides merging into background, hills etc., looking straight at you. (Encouraged)	D7 - only - Hills are W edges saddlebacks - all fading...	D:VF:A
		180	Lizard - nearest I can make of it - does not fit in though with the rest.	D1 d22 mouth only.	D: F-:A
		✓ 185			

- VI. ^ 15 Furry skin. The effect of ink being formed - c strong. W:Fc:Ad
- 30 Hm! Photograph of very far shots of bullets, etc. Flash of bullet - then actual path of bullet. dD:C'm: d31 mid D white parts. Move.
- > 50
v 65
80 (Laughs)
- ^ 90 Shields that natives sell - all with their furry ends! W - c W:Fc:Obj.
- v 100
120 Candlestick with flame at end of it... D8 d3 for flame... Dd:FY:Obj. flames give the whole a kind of life, sombre.
- ^ 180
- VII. ^ 5 Two girls, great deal of hair, skirts, etc., dancing around in the wind. W W:N:H
- v 40
> 50 Drawings of lap-dogs - comical ones from cartoons - begging, turning their heads. W W:F-:A
- 90 Lampshade with black background. S7 W, very dark. SW:FC':Obj
- v 130
^ 150 (Bisects card)
- VIII. ^ 5 Flowers, tropical, green W, colours, flam- W:C:Bot. foliage. boyant.
- 15 (Looks intently - card at arms length.)
- 75 Mountains, snow etc. - W - D1 S WS:VC': Vista
- 150 Bowl filled with green - W - green leaves. W:FC:Bot.
- v 170
180 Some sort of carnival hat - all colours - with W, carnival hat because of colour only. W:C: Clothes
- ^ 240 Also one of those Prussian Guards helmets last, 1st, world war, of course. W:F+: Clothes
- Some sort of orange fountain - orange vapour trailing off at either end. Mid D D1 D: Cm: Move.
- IX. ^ 15 Back view of those grey ladies - all colours - silks, parasols, gay clothes of olden times, two of them, backs of them. W - (Minute description, bustles, etc.) W:CF:H
- 90 (Looks intently, turns card.)
- va 120 Hm! Top part - scent-rod, candy-flosh, I think you whip it around. S8 D3 for flosch (m strong) SD: Cm: Obj.
- 180 Hm! Flower pots - bloom coming out in red top here and green grass for background and red over the pot. W, grey-stone pot, sculptural pieces - Y - W:CY:Bot.

IX. (Cont.)

210	Hm! One of those coloured glass bowls, colours all running into each other.	W - decorated edges, W:CYm:Obj. coloured glass all coalescing.	
240	Some sort of bubble bursting - throwing liquid out on either side.	D9 - m.	D:m:Move.
>A 360	Colours all wrong, but one of those Grenadier Guards, in very idle positions - holding up against each other, slope arm position - eyes covered with gear (laughs), very idle and nonchalant.	Because of busby. Colours have nothing to do with it. (Good F Structural W), but this mid D seems to give it shape.	DW:M:H
X. A 10	Artist's paint-box that has not been cleaned - palette, water, etc.	W	W:C:Art
30	Various coloured seaweed floating around.	W, on some dead sea.	W:Cm:Mar.
45	Inside shape - steeple to some Eastern building.	S30 D8 d24, Russian type.	SD:F-:Arch.
✓ 60	Bottom of candelabra - a giant <u>curved</u> one.		SD:FY:Obj.
A 105	These may be sea-horses.	D10	D:F+:A
120	Head of a praying mantis.	d24	d:F+:Ad
180	Brown here - some insects - dancing.	D7	D:FM:A
190	(Laughs) Man with nose-icicles all over him,	D1	D:FC':H
240	funny hat, some hoarfrost type of man of children's fairy tales, covered in dry snow.		
300	Half-section of roots in biology.	D8 d24	Dd:F+:Bot.

S U M M A R Y

R:	44	
Approach:	64% : 34% : 2%	
S:	6	5 Sx, 1 xS
Non F:	73%	
F+:	41%	
M : C:	3 : 17	W 28 : M 3
FM+m : C' c:	9 : 7	
Last 3 Cards:	48%	
V+Y:	10	V 2 Y 8
Animal:	25%	
A : H:	11 : 6	
M+FM+m:	3+1+8 = 12	
C+C'+c+V+Y:	17+5+2+2+8 = 34	

I N T E R P R E T A T I O N

Immediately the subject takes the overall view, glibly interprets the whole and it is pertinent therefore to study his W (DW & SW) response structure against the overall picture in the summary (W:M of 28 : 3, M:C of 3: 17, high m loading and blends, high Cm blends). The multiplicity of perceptual impacts emanating from the blots, especially for someone who is above average in intelligence, is such that a synthesis of only certain of those impressions and an abstract disregarding of others, are prerequisite for the verbalising of the response.

This subject uses all the elements of the blots and encompasses it in one meaningful association (note these W structures are not the stuff of the feeble-minded or of the young child) however, he does not reveal any particular predilection to find perceptual articulation (note T/R on all cards, M:C, W:M, presence of DW & SW); he must, therefore, disregard certain areas, to which disregard he admits occasionally (note W response on initial card and shock on card IV with presence of DW) none of his W's are combinatory, integrations of separately perceived details. His emphasis is on the far-fetched generalisations (high DW, W:M of 28:3, deliberate rejection of d, di and even de, vague Y). These generalisations are characterised too by an irresponsibility (note pure C structure at the expense of formal C's, pure m, pure c) and a contrariness (note high S total of 58x redeemed by a solitary xS in a C' - vista-dictated response on card VIII).

Y & W: Viewing the high Y total it would appear as if the dysphoric mood lies heavily on them him but why Y usually interferes with initial W percept. When one decides that W% is here an indication of Rorschach's Konfabulatorische thinking, i.e. is representative purely of alogical thinking, that F % of 41% is an unconcern for form accuracy and that the experience-balance of 3:17 is indicative of his predilection to externalise and not withdraw as a defence measure, the Y total leads one to the view that Y is purely a defence measure, not primarily an anxiety index.

Added weight is lent to this view if one analyses the Y response structures:

- Card I: W, DW predominating: pure Y.
- Card III: Symmetry on threshold: MYC, Ym.
- Card IV: An overall shading awareness: pure Y.
- Card VI: Form precepts predominating: FY, followed by M.
- Card IX: C predominating (with m) : CY, CYm, followed by M.
- Card X: C predominating (with m) : FY.

W, W, SW, DW, 5 pure S or Sx, W:M and high productivity are in this subject manifestations of self-extension. He shows no capacity for warm feeling with his world (vide C structure) although feelings dominate him strongly even when there is an awareness that he may not be able to measure up to his problem. In his imaginative activity he is prodigal (M:C of 3:17) for an adolescent with an awareness of anxiety as a result of the impending test of his ability. M responses are of the lazy type, passive - flexor almost tending to m (vide the sudden first M on card VII).

Zeal and drive are there, but it is poorly integrated. He is not likely to be an active or independent thinker. Critical restraint is lacking and lack up creative thinking is reflected as said above by the M type responses and the solitary, accidental concession to FM on card X.

Y structure reveals that he exploits his periods of apprehension as a time for self-assertion rather than coping with them in more mature fashion. He over extends himself and rather than accept defeat in autistic, painful withdrawal, he sets a distance between himself and his world (V Y, F+%, final balance), is outgoing and opportunistic in his approach to problems.

NAME: ARTHUR

SEX: M

AGE: 17 YRS. 7 MTHS.

I.Q. : 130

Subject had spinal inflammation as a child and has not yet completely recovered. Although he cannot take part in sport he is very keen and is an efficient secretary of various clubs and societies in the school. Parents divorced.

- I. A 8 Hm! Symmetrical, on each side?
- 15 Looks to me like a reptile with wings, small pincers on end - some symmetry too. W. W: F+: A
- 50 Edges could be a map - coastline - de: F+: Geog.
- 70 Ink-spill! Of course that is no answer, I know!
- 95 Mountain, rather insecure this mountain. D2, insecure because of angle at which it leans, one can almost feel its leaning over perilously. D: Fm: Vista
- 160 That's all.
- II. A 5 Seems to be on same lines, pieces missing, different colours - again symmetry, could be a map, not unlike Australia. W: F+: Geog.
- 55 Blood smears. D2 & D3, general idea of red liquidness, splash. D: Cc: Bl.
- v 65
- A 80 Headless animal with back foot cut off. W - red - W: F+: A: Missing
- v 90
- 120 Two halves had to be tied together.
- 150 Could be two sheep hanging up, head down. W - red - as above - hanging from point here (D4) D: F+: A
- 210 Some sort of a lake and on it two walls, symmetrical, don't meet, outlets at both ends. S5 - S 29 - through black for outlet. The black cliffs and the sheet of white water in between, looking from above. S: VC+: Mar.
- 250
- III. A 16 Remains of some body - could be two thin men standing facing each other. D9 - not a body, but two bodies alive and pushing, (laughs) they are going to fall. D: M: H
- 55 In the distance a long road flanked by trees - actually they look more like women. d29 - trees and d28 - road. d: VF: Vista
- 90 (Looks intently) D9 again because of high-heeled shoes & figure. D: F+: H
- v 110
- 120 Upside down it is a pastoral scene - W - chiefly by the trees - d (C' lightish-grey) W: VFC+: Vista
- A 150 Red marks - won't fit in anywhere, seems to be in the way. dark shadows rather prominent here.

III. (Cont.)

- 195 Two birds sitting in the distance on their nests looking towards each other. de of D4 de:VF:A
- 240 Looks not unlike the Voortrekker Monument - right in the middle - I think. de within. D4 middle. F de:F+:Cer.:
- 300
- IV. A 7 Dissected frog with front legs off or hanging limply. W - Form only. W:F+:A
- 30 Could be bearskin rug. W - F W:F+:A
- 120 A dark cloud with whitish edges at one side... Dark central portions, white on outside - remarkable likeness and contrasts. W:C*:Cl.
- 150 Something that is evil! Because of the black hues, indefinite form. W:C*:F:Abs.
- 180 On bottom end, one kind of animal with two sets of horns. D1 at bottom & d for horns. D:F+:A
- 210 Upside down, same head, crown head of a king. Top (bottom) of D5 D:F+:Cer.
- V. A 15 Like two objects that have collided and have become distorted in the process. W - all mutilated & torn & twisted, with sharp outer edges. W:c:Obj.
- 110 Once more symmetry - a V sign at the top - but it has been smudged... The whole thing is smudged and smeary.
- 170
- 180 Two snakes sitting up looking at each other. One on either side that is. D3 I really think they are mating or preparing to mate. D:FM:A
- VI. A 7 These things are all on the same lines. Top of this could be some statue in form of cross - bishop's hat on top - D8 D3 D:F+:Cer.
- 90
- 120 Person sitting in chair with leg stretched out in front. 429 (Good form) d:F+:H
- 150 Could be a railway cutting, deep, taken from the air. mid D - D5 - way it darkens gives impression of depth; first the blackness within then the reflection of sunlight within. D:C*:Y:V
- VII. A 42 Two lions standing on their heads, hollow backs. D2 D:F+:A
- 70
- 75
- 120 Aerial view of a broad river going over a very narrow waterfall - W3 is river - d23 is waterfall, white water, fine spray rising up. WSD:Vm: Vista

VII. (Cont.)

- 160 Two large dogs lying on the D6 D6 D:F+:A
ground with their heads
turned away.
- v 200
220 But there is'nt much in
this picture - a very
simple one.

- VIII. A 15 First impression is the
different colours -
again symmetry and again
split down the middle. Cn.
Definite line down D:F+:At.
here - a spine.
- 55 Almost as if each of
these have a backbone.
- 70 On either side two
chameleons climbing up. D:FH: A
- v 120 This won't form into one
picture.
- 180 Mostly just shapes that
don't have any definite
purpose or form. Purposeless
shapes.
- A 210 Two animals or objects
climbing up a hill,
hill symmetrical, objects
are equal heights -
at top two people waiting
for them. di of de of D4 di:FH: A
di of de of D4 di:F-: H
- v 240
A 270
290 Something hanging myste-
riously over the bottom
section of the picture,
but not ominously. D6 D7 No definite
shape. Colour D:C+:Abst.
being so light
makes me think it
is not ominous, but
all the same such
colours do portray
something - some
happy-evil-force.
- 320

- IX. A 5 More colourful and more
solid than the last one.
- 35 Another place where river
enters into sea - again
whole picture is symmetry. mid D is river & DS:VF:Vista
S is sea. Vista.
- v 60
A 70 At bottom are heads of two
oldish men lying on their
backs. D4 Kicking their D:M:H
feet in the air,
trying not to fall
over.
- v 105
120 Fuselage of plane without
wings - just in the sort
of cloud. Just coming out of
cloud (m) D:Fm:Veh
D1 cloud. Cloud
shape. D2 is plane.
- 150 Like a snake. D2 D:F+:A
- 180 Middle section, a map; top
end, something to indicate
gun-emplacements - firing
at the same object. D2 D:F-:Geog.
di - the firing is
from the actual di:Fm:Gun
gun camouflaged in
here.
- 240 Vague blue colour here -
fits in nowhere. S8 Light shading Cn.
within.
- A 300 Otherwise nothing.

- X. A 4 First glance - careless All higgledy- Gn.
splotches of colour - piggledy.
both sides same.
- 25 Two blue - definitely like D1, ink running. D:m:Ink
spilt ink.
- 45 At a glance, like a lot of W - D9 D1, some W:FM:A
animals, all in symmetry of them are
and looking in same running.
direction.
- 80 One of those heads on wall, D5 D: F+:A
buck with horns.
- 90 Top - two objects trying D8, d24, perhaps D:m:H
to push over a tree, long the wind is doing
and straight. it.
- ✓ 100 First one which has not
definite backbone to it.
- ^ 140
- 150 Two huge men climbing two D6 d34, very in-
mountains, shaking hands, secure position D:M:H & V
lying and leaning across. even though they
are muscular.
- 200 All objects in this are All are looking W:FM:A
trying to reach the same
top point - in pairs -
on same level, in same
attitude. up - all are
animal-like
creatures, wish-
ing to get to
the top.
- ✓ 300
- ^ 350 This one is more inclined
to form definite plan, on
the whole just seems to
symbolize the strife of
these objects to reach
the top - only in one
case are different
objects helping each
other.
- 360 Otherwise I can see
nothing.
- The whole thing
is symbolical.
- D7 helped by
d23.

S U M M A R Y

R:	45	
Approach:	24% : 55% : 21%	
Non F:	55%	
S:	3	1 Sx 2 xS
F+:	70%	
M:	3	W 11 : H 3
C:	1.5	C 1 CF 0 FC 0
M : C:	3 : 1.5	
FM+m : C+c:	10 : 3	
C'+C'F : FC':	5 : 0	
V+Y:	6	V 5 Y 1
Animal:	37%	
A : H:	17 : 6	
M+FM+m:	3+4+6 = 13	
C+G'+ c+V+Y:	1+5+2+5+1 = 14	

Blood, Geog., Vista, Cer., Obj., Abstract.

I N T E R P R E T A T I O N

There is a quality of basic passivity implicit in this record: at the beginning he does not do much to the blot in order to pull out a response : responses are consequently vague or vaguely integrated (Cards I & II). Accompanying this passivity is the resistiveness towards introspective efforts and sustained intellectual application. However, the immediate awareness of symmetry and the disclosing of an intense c on Card II reflect the feeling of unsureness. But he resists any need for clinging to the midline and submissiveness. In this way is sown the seed of the struggle for independence of the late adolescent especially here where the subject is physically handicapped.

Resistiveness towards introspective activities breaks down temporarily in his approach to Card III. The inert M here is only elicited, grudgingly, in the enquiry. Cards IV & V bring further shock (vide R structure of card IV and the destruction C and intense symmetry awareness on card V - the easy P card). Gradually as the test proceeds he sheds his coldness and aloofness and a new warmer responsiveness creeps in (but he needs the colour stimulation for this) but even this warmth is artificial or perhaps opportunistic (Cn & pure C).

M structure on cards IX & X.

The presence of a pure C with Cn, the 3 flexor M's, and the fair F+ of 70% (FM+m) : (C+c) of (4+6) : (1+2) indicate that in the main he is able to delay the expressions of impulses cautiously (note C - responses). Amidst the C - cards he gives his M flexor responses with a strong hint of m waiting to come over the threshold. (m is in any case prevalent on cards IX & X in pure form and these M responses may contain residual m's within them. (vide verbalization in enquiry on M's).

The incidence of m (pure and with vista-dictated responses) seem to aid in triggering off M : inner stresses sets off an "imbalance", to use Rorschach's term, and the tendency towards
 /balance.....

balance in the perceptual field elicits the need for the subject to reorganize his area of perception so as to bring about a more stable relationship within his perceptual field. But recourse to M does not for this subject bring release (stability) : perceptual imbalance remains (m on threshold of M responses). He finds in his fantasy no really pleasureable release from any painful stresses he may suffer. Perhaps his passivity and his urge to feel independent have something to do with this unsatisfactory coping with a fantasy life that should be richly endowed in a subject with his I.Q.

NAME: RUSSELL

SEX: M

AGE: 17

I.Q. : 120

Subject has never known his own mother. His parents were divorced when subject was a little more than 2 years old. He is physically frail and although keen on sports he does not excel in any. Rather quiet and retiring in the form but comes out of his shell in the House. Went to live with an uncle when his father married again. Entire family in affluent circumstances.

- I. A 20 Do you want me to make
a figure out of it, sir?
50 Looks like X-ray photo -
of a dissected animal,
don't know what animal.
- 70 I don't think I know
anything else about it.
120 Its amazingly symmetrical
all this - except this
left hand corner here.
- W - but I have not W:F+:A
seen many - I don't
know if you will
see all this, not
particularly big
animal.
- Look, even dots
(di ex W) are the di:F+:Dots
same on both sides
only this part
here not the same
(shows left hand
side of d31)
- II. A 5 (Puzzled)
120 I don't see anything
different from last one.
130 No, I've had it Sir!
(Laughs)
I don't see anything
definite...
- (No response. Only
midline awareness)
- ✓ 180
A 190
- III. A 75 (Again puzzled)
Looks like two figures
facing each other - com-
ing sort of out of
clouds - I don't know
what they represent.
- D4 clouds & D11 are
figures coming out W:VFM:A&V.
of clouds - not
human figures -
don't know really
what figures -
(Note: Not D9)
But they are coming
out, far above
clouds, very high up
indeed - clouds are
parted in the
middle.
- IV. A 40 Looks might be skin of
an animal...its...its...
its been spread out
like on carpets.
- W - I thought it W:Fc:Ad
might be a leopard
skin - no, definite
animal though.
But it is all
jagged and rough
and hairy.
- 90 Looks as if there has
been a mistake here -
otherwise everything
else is symmetrical.
- The dots are not
the same on both
sides - why not?
- V. A 90 Looks like a bat that
has been shot and you
spread it out - might
not be that - but it is
so chewed up about the
edges.
- W - legs here, W:Fc:Ad
don't know what
these are (D2)
Not entire animal,
it is too dead
for that! Horrible!
All cut up and
chewed and then
regurgitated again.
- I don't think I can see
anything else.

- VI. A 90 No, this one has got me (No response)
beat.
150 No, Sir, nothing.
160 (Encouraged.)
- VII. A 80 (Puzzled)
(Laughs) What I can see:
two imitation dogs giving D2. They don't look dD: F+: A
each other dirty looks - much like dogs - just (Fab.)
these their feet, ears, their perky ears,
(laughs) snouts, legs.
Can't see anything down No, tried to think of
the middle - (laughs) middle - but can't
see anything there, D: F+: At.
it may be a dead
back-bone of an
animal.
- v 150
- VIII. A First thing - looks like D1, this way it looks
two animals walking across like it - legs sus- D: VFM: A &
some rocks - I think I saw pended in mid-air. V.
it once - that attitude
anyway. Once a man was in
that position and he
was killed, high up
under some clouds -
certainly not safe
for them.
- v 120
125 No, sir, I don't think
anything else.
- IX. A 175 No, sir, can't see any- (No response)
thing. Except for this
195 middle line (d)
- X. A 50 All I can see - these two D1 - old sea crabs D: F-: A
look like crabs - a bit
weird for crabs though.
90 And these remind me of
praying mantis - they
don't really look like
them - just..... d22. I don't really d: F-: A
think so - yet, as
if they are holding
their legs out.
360 Old animals here. di everywhere in di: F-: A
coloured mass. Very
old, perhaps dead.

SUMMARY

R: 11
Approach: 36% : 36% : 28%
Non F: 36%
F+: 28%
M : C: -
M+FM+m: C+c: 1 : 2
V+Y: 2
Animal: 81%
A : H: 9 : 0
M+FM+m: 0+1+0 = 1
C+C'+c+V+Y: 0+0+2+2+0 = 4

V 2 Y -

At. 1, Fab. 1, Vista 2.

I N T E R P R E T A T I O N

Complete emotional blunting has set into the personality structure of this 17 year old boy. (No M:C scores, lowest Non F% of all the records in this group, viz: 36%, no FM, no H, low D%.) The one feature which superficially looks redeeming is the W%, high though it is. But on closer analysis of the response structure its very high percentage adds even further evidence of the apathy and the disinterestedness. 3 of the 4 W responses are vista or c - dictated.

W is his way of escape into vague abstractions when the pain is felt. It strikes no cord. The words he uses, not the responses proper, must preserve him from contact with his problem. They further isolate him from reality (note F %, the lowest in the group.) He is shutting out affect as well as intellect when painful feelings come into the periphery of awareness. This, the Rorschach summary shows, is his only defence in a world where he has been denied the pangs and joys and the sunshine and shadow which the adolescent knows in his physical and emotional attachments to a home and a family.

NAME: VAUGHAN

SEX: M

AGE: 18 YEARS

I.Q. : 122

On the advice of the medical officer the Stutterheim technique with a battery of prisms was applied to this subject. He had frequently complained of severe headaches. He was found to have very faulty convergence. At first sitting he could only reach 3° of prism. Improved steadily, co-operated intelligently during treatment and at the end of three weeks had reached 64° . A week before examinations were due to start he again complained of headaches and convergence was found to have dropped below 8° . He was undergoing kinetic treatment again at the time the Rorschach test was administered.

Son of recently divorced parents.

Scholastic record average - good.

- I. ^ 25 Looks like a figure looking the other way, holding up both hands - head divided into two somehow. D4 - maybe woman. D: F+: H
- 120 Wolf's head - wings here - don't really know, is it right? D5 D: F-: A (Cont.)
- 180
- II. ^ 10 Two sheep with noses together - shoulders and head - W W: F-: A
- 45 These two at top remind me of seals. D2 D: F-: A
- 90 This red bit at bottom reminds me of a crab. D3 D: F+: A
- 180 (Encouraged)
If I look at this long enough it is a dark man - only head and shoulders showing. D4 It may be a kaffir and it may be some stranger all darkened. D: F-: Hd.
- III. ^ 15 These two - human or monkeys? Both are carrying something. W - definitely men, black men - this (white space) shows it up. W: MC': H
- 40 These are lions. D2 Form only. D: F-: A
- 75 Appears to be eye in middle of head there. light-grey in D6 d: F-: Ad
- 150 These figures either have hooves or shoes on. D10 half-man, half-beast. D: F-: A & H (Cont.)
- IV. ^ 20 These black bits look like geese's heads and necks. D4 D: F+: Ad.
- (Looks intently)
- 120 General appearance of mid-part is X-ray and this on side here is like a man lying in bed - D: FY: At.
- 180 de: F-: H
- V. ^ 17 First impression, a bird, but then I saw two figures: women with heads done up facing each other - W - D7 are women. W: F+: A
- 100 Man's profile - black against the white - de de: F+: Hd
- 130 Leg from knee downwards, without a foot. D1 D: F-: Hd.
- 190 A man's head there with ears sticking out - de of W de: F+: Hd.
- 240 Devil's head up here - horns, chin - de of W de: F+: Hd.
- VI. ^ 5 Some animal pinned out, face downwards - W - the skin - F plus texture. W: Fc: A
- This part like a fox's face as if whole animal was a fox. de: F-: Ad
- 140 Nothing else.
- 160 This top bit like some queer figure flying through the air - D8 D: FM: A (Cont.)
- like some ghost with two eyes.

VII. A	7	Again like two lambs - <u>have skirts on</u> , holding paws up - looking the other way - ready to jump, long ears.	W -	W: FM: A (Cont.)
	90	Profile of a native girl - with hairdo on top - rings round face and legs. (Eyes on lower D, d)	<u>de of D5 F</u>	de: F+: H (Sex)
	180	This part here is worrying me - cannot connect it with anything - (points to <u>lower d</u> - the clasp-like mid-d - light- grey).	Perhaps a lady's bag.	d: F-: Obj.
VIII. A	5	Chameleon - both of them.	D1 Form only	D: F+: A
	35	These, frogs or...toads.	D6 Colour makes it natural. Colour <u>brings</u> <u>out</u> shape -	D: CF: A
	190	As though you are looking high down from hills on something far below.	Because of the various shad- ings of blue in D5. Some fields are actually in bloom.	D: VC: Vista
IX. A	35	Two figures again, pointed hats, things coming out of their noses.	D3 Some mysterious smoke belching out.	D: Fm: Hd.
	75	Green reminds me of Canada, the coast line and main- land.	D1	D: F-: Geog.
	140	Rather like pastures, like through rocks or perhaps deep gorges down here.	D2 (Y)	D: FY: Vista
	155	Eyes.	D1 No partic- ular eye.	D: F-: Eye
	210	Like a sculptured head, lying on its back, <u>very</u> <u>smooth indeed</u> .	D4 I should say that the colour gives it depth; smoo- thness intensi- fies it.	D: CY: Art
X. A	22	Two bodyless figures, heads have plants growing from them.	D8 & di	Dd: F-: H (Cont.)
	40	Green things are grass- hoppers, no, cattle leaping upwards.	622	di: FM: A
	90	Blue things are animal goblins.	D1 Jumping & playing.	D: FM: A
	160	Caterpillars and one part of an Indian temple and head of a rabbit.	D4, di & de of D4	D: F+: A di: F-: Rel. de: F: Ad. B: FM: A
	240	A swinging monkey.	D6	
	300	Brown bits is a reclining figure, lying back on its head.	D7 Probably human.	D: F+: H

S U M M A R Y

R:	41	
Approach:	12% : 61% : 27%	
S:	0	
Non F:	34%	
F+:	48%	
M:	1	W 5 : M 1
C:	2.5	C 1 CF 1 FC 0
M : C:	1 : 2.5	
FM m : C8 c:	5 : 3	
Last 3 Cards:	39%	
C' :	1	
V+Y:	4	V 1 Y 3
Animal :	51%	
A : H:	21 : 13	
M+FM+m:	150 = 6	
C+C'+c+V+Y:	2+1+1+1.3 = 8	

I N T E R P R E T A T I O N

Identification with the immediate background does not loom large in most parts of the record (note approach and C - pattern) also FM+m : C'+c, although A% and % of R on last 3 cards do point to chameleon-like efforts at identification. He has not, however, developed a technique, even of good chameleon-like quality to deal with his environment. Still less is he able to cope with the fantasy life which is as yet still immature. The solitary M (vide I.Q.) blends with C' after being S - stimulated. M is not strong enough to give him even a spurious poise for his dealings with the outer world. The flash of C generates the rounded Y responses of card IX where he reveals some misapprehension (m followed by shaded Y) ; this reveals that the pure colour response goes with m (tension) and Y (apprehension).

(FM+m : C'+c) against M : C reveals that he is not stabilized emotionally and therefore unstable in his reactions to life's events.

NAME: CHRISTOPHER J. SEX. M AGE: 18 YRS. 1MTH. I.Q. : 119

Subject is editor of the Monthly Journal of the school and is a keen student of political science. Has no fear of examinations only a suspicion now and again. "Now and again I think I may not do as well when examinations actually start".

- I. ^ 5 Splodge of ink - filled and put back - here is the parting.
 20 Could be a butterfly - Looks more like an insect than anything else.
 50 Nothing else to it.
- II. ^ 10 Exact replica on each side - folded over -
 35 Just a blot of ink - nothing else to it. (Looks over card)
 Could't even be an animal. (sotto voce)
 90 Might be a rabbit? No, could't be! (Keeps turning card)
- III. ^ 10 Exactly same on both sides again -
 v 30
 > 35
 38 Could be...could be... night-ape!
 ^ 60 Yes, night-ape...
 80 Could be head of an animal...that..... maybe a butterfly...
- > 95
 v 105
- IV. ^ 14 Some biological animal, (looks over card, turns it) - a dead frog spread out... (laughs) (turns card, looks over it) -
 ^ 60 This could be tail of crayfish.
- V. ^ 10 Also, some animal - more like butterfly?
 30 Head of a rabbit with ears? (looks over card)
 Bird perhaps with its beak? (Looks over card, turns it continuously, holds it at arm's length.)
- No, not a butterfly. D: F+: A
 No, not much in them. (Do)
 Just this bit made me say so - D1
- D1 Hardly rabbit - D: FM: A
 taken sideways looks like a rabbit jumping away - D1 - but really very obvious only ink-blots folded over.
- Not the finished thing - without all the red - perhaps more a panda bear than a night-ape - red bits don't come into it - just one - one there only. W: FC+: A
- d21 - but not finished though. d: F+: Ad
 D3 Hardly a butterfly - yes could be - should have another D: FC: A
 few colours -
Form primarily and their colour too.
- (Laughs) Cut open and opened up - W: FC: A
 outline, very dead!
- edging of bottom de: Fc: Ad
 D5. Bone structure here too, hard, bony material.
- Like that (sides cut off by hand). Form only, not colour. W: F+: A
 D2 Very vaguely - D: F+: A
 rabbit is behind a stone, head is away from you, ears are pricked up -
 D3 gull - mouth open - fighting to D: FM: A
 get some fish.

- VI. (Keeps turning card) W - Form and outline. W:F+:A
 A 30 Without this bit, could be Middle is hard though.
 a skinned animal - without Head is cut off.
 head. (looks over card)
 V140
- VII. (Holds card at arm's length, looks over card, always tilted down and away then down and towards S. round and round, slowly)
 A 50 Can't see anything here.. Exact replica - but No
 nothing, no definite Response
 shape, just dull black.
- VIII. Oh!
 (Does not pick card up at once.)
 A 25 Oh! Chameleon here or D1 A misshapen body D: FM:A
 jackall (laughs). prowling through, some vague animal.
 55 This is a flower. D6 D7 because of the delicate petal and D: Fc: Bot.
 furry, feeling.
 110 Could be a fur coat. D7 just like my mother's, all sleek and shiny. It is soft, quite nice to touch. It is a mink. D: cF: Clothes
- IX. A 2 Oh!
 65 Could perhaps be a butterfly. D3 perhaps not a butterfly but somehow the form. D: F-: A
 90 Could be a mask made out of pumpkin with eye-slits. mid D8 peeping through the green foliage to see what is happening, he is having a good look around. It is probably somewhere in some magnificent garden, very beautifully kept. DS: FVC: V
 135 A plant. D9 A mushroom perhaps, the stalk. D: F+: Bot.
- X. A 40 Just everything, a terrific medley of colours, perhaps some delicate wild flower. W First these are drops of ink running all over into each other then also the idea of colour here. W: C: Cn
 70 This could be two mountains with two baboons no, people holding hands right over the precipice. Two mountains rising out of a ravine... these two actually seem to be overbalancing, all rather vague, but dangerous, don't you think? D: VFm: V & H
 95 A peacock's feather or something. D4 no colour here rather drab. D: F+: Ad.
 180 A bandy-legged jockey, rather queer. D4 but you must look this way and shut your eyes. D: F+: H

S U M M A R Y

R:	21	
Approach:	24% : 67% : 9%	
S:	1 x8	
Non F:	57%	
F+:	89%	
M:	-	
C:	3.5	C 2 OF 0 FC 1
FM m: C' c:	4 : 7	
Last 3 Cards:	46%	
C'F+ C': FC':	0 : 1	
V+Y:	2	V 2 Y 0
Animal:	62%	
A : H:	13 : 2	
M+FM+m:	0+3+1 = 4	
C+C'+c+V+Y:	3+1+4+2+0 = 10	

I N T E R P R E T A T I O N

Considering his I.Q. and his scholastic record this subject does rather poorly on a quantitative-structural level of the test. He can as easily withdraw from social contact as he can reach out impulsively (vide final balance). Further his withdrawal from social contact is done without recourse to any but the most brittle and transient of fantasies (vide verbalizations and qualifications with FM fantasy).

Anxiety indices are not clearly disclosed, except for the attention to symmetry and to completeness, his total rejection of card VII and the colour shock on card VIII. These may reveal a cautiousness; he is cautious lest one should think that he is unduly concerned about his "now and again" hint of a suspicion that he may not do well. But his defences are all at surface level. There is no painful withdrawal, no particular emphasis and no evidence that the overt behaviour is a mask for inner tensions. When flashes of feelings of inadequacy do appear he is unsubtle about it. His positive rejection of colour and high R% on card X, W:M of 0 : 5 and A% reveal a personality which has not matured emotionally to the extent one would have thought possible considering his intellectual level and control.

NAME: MICHAEL

SEX: M

AGE: 17

I.Q. : 111

Eyestrain and anxiety (neurasthenia) case. Severe headaches after study. The subject is frail, retiring, does not do well at sport and is worried about his inability to gain A symbols in terminal and class tests. Avers he must get a first class in the final Matriculation Examination as this is what his parents, especially his father, expect from him.

I.	A	7	Like a bat.	W	W: F+: A
		20	Insect feelers.	D2	D: F+: Ad.
		35	Woman from the back.	D3, the typical rounded hips and calves.	D: FY: H
		55	Father Christmas.	D5, typical bearded	D: FY: H
		80	Some islands off the mainland.	di around W -	di: F+: Geog.
		7A 120	As if looking at a strong man with well-developed muscles from the back.	D4 when he tenses his muscles.	D: mF: H
		170	A man with peculiar eyebrows.	de of W	de: F+: H
		190	Comic character.	de of d28	de: F+: H
		V 245	Steep and dangerous mountain.	mid D, it reminds me of Cathkin Peak, someone fell off it once.	D: V: Vista
II.	A	3	Somebody has been hurt! Someone with a dunce's hat too.	Like blood at first, running down the pavement, a man.	W: Cm: H: Blood
		50	Peculiar face with Roman nose.	d26, edges.	de: F+: Hd
		65	Parrot.	D2 because of the eye, sloping over like a parrot's head.	D: Y: Ad
		180	The whole thing is a big mouth that is open, very big red eyes.	WS, the red eyes of a cat's face.	WS: CF: Ad
III.	A	15	Another cat's face.	WS	WS: F+: Ad
		80	Some strange animal rampant.	D9, he is rearing up.	D: FM: A
		110	A woman's sharp face. A man's body.	de of D2 de of di of D2	de: F-: Hd de: F-: H
IV.	A	15	Hide of a lion.	W, ragged edges (fingers card)	W: Fc: Ad
		40	Another peculiar face.	There really are a lot of faces here.	di: F+: Hd
		65	A thing coming out of Aladdin's lamp.	de of D7, F only.	de: F+: A
		135	Very good picture of a man with bearded face.	de in D7 (shade determined)	d: YF: Hd
V.	A	4	A bat again.	W, more like a human being, in bat's shape, Frankenstein perhaps.	W: F+: A: Cont
VI.	A	3	Ah, whiskers of a cat.	D3	D: F+: Ad
		30	Skeletons, hole at top, two whiskers either side.	D7	D: F-: At
		60	Figurehead of sailing ship - shape of woman.	de along D4	de: F-: Hd
		90	Transparent animal of the lower species as one sees the dark streak running down the middle.	di within W	di: Y: Ad
		180	Greek statue.	D25, one of Epstein's cold marble figures.	d: Y: Art

VI. (Cont.)

245 A nude with arms out-stretched. The shape of the hips bulging out (part of d31), fat and bulgy. Very sexy I should say. di: YF: H

VII. A 12 Negroid face, thick lips. de of D5, black Kaffir lips, pock-marked and fat. de: cC': Hd
 65 Comic face. de of D3 de: F+: Hd
 100 Another face. de of D1 de: F+: Hd
 120 A pugnacious boy of about 12. de of D1, his head only. de: F+: Hd
 210 Fleshy woman. de of lower D1 only the hips of the one above. de: YF: Hd

VIII. A 65 Backbone. di in W di: F-: At
 115 Colouring reminds me of eroded land in the Karroo. W, general effect after the soil is ploughed and wet. W: Co: Geog.
 (This line down the middle is rather well defined)

IX. A 25 Backbone. D9 D: F-: At
 75 Pair of eyes. di inside D1 di: F-: Hd.
 95 Eyes here too. di in lower D1 di: F-: Hd
 human eyes.

X. A 7 Rabbit with paws over its eyes. D5 D: F+: A
 30 A person with pads over its eyes. di in d24 di: F-: Hd
 50 Seed. D3 D: F-: Bot.
 65 Fierce rabbit. D8 D: F-: A: Fab.
 85 A whale. d22 d: F-: A
 150 An amorphous lump of red, jellyfish. D9 D: CY: A
 7A 180 Typical cumulus cloud, very dark underneath, but lighter on top. d21, the darker lines have indentations. d: Y: Cloud
 190 Peculiar flat face, the cold lifeless face. d25 D9 dD: Y: Hd.
 300 Rabbit, annoyed. D8 D: F+: A: Fab
 330 Face of a person. di in D8 di: F-: Hd
 390 Another woman. di of D8, a rather fleshy girl, only the legs and the hips, the curves. di: YF: Hd.

S U M M A R Y

R: 50
 Approach: 14% : 32% : 34%
 S: 2 x8
 Non F: 40%
 F+: 50%
 M: 0
 C: 5.5
 FM+m : C+c: 2 : 7
 Last 3 Cards: 32%
 C'F+C' : FC': 1 : 0
 V+Y: 1 11
 Animal: 32%
 A : H: 16 : 22
 M+FM+m: 0+1+1 = 2
 C+C' + c+V+Y: 4+1+3+1+11 = 20

W 7 : M 0
 C 3 CF 1 FC 0

INTERPRETATIONPre-ample:

In clinical psychological testing one asks the important questions "how can we characterize the subject's typical efforts at adjustment and how effective are these efforts? The Rorschach findings here show characteristic emphasis on most of those defences so often listed in the Rorschach literature as anxiety indices, but this is as far as it goes. Most writers in this area state that with the diagnostic term neurasthenia (lack of zest, unfounded bodily complaints, easy fatigability, withdrawal) go low productivity, colours (if present) weak and forced, frequent anatomical content. These results imply then ideational inertia and inefficiency, poverty of emotional experience.

This Rorschach test record resemble the classical record of the obsessive : e.g. an experience balance of no or only one M, strong C (embedded in anatomical content).

Throughout the test the cultural overspecificity of responses has the somewhat ostentatious quality often come across in neurasthenics. Self-expressive responses come easily, almost at once on every card with low R/T's between responses but inevitably at the end of each card there is restriction towards passivity as the compliant responses come; self-assertion is pushed into the background although a tinge of aggression remains once. (Note at 180 seconds on Card II : WS : CF).

But the overtones of feelings of inadequacy dominate the entire record:

- (1) Loaded Y, especially on the grey-black Cards I, II & VI, on the colour Card X, with the attendant F- 95%.
- (2) Loaded di - de, Y - determined mostly.
- (3) C - pattern, with pure C blending with either c or Y.
- (4) Overemphasis on d, at expense not of W, but of D.
- (5) Vague persistent awareness of mid-line symmetry or asymmetry, with the de-emphasis when mid-line disappears (vide "broken" Card VII.)
- (6) The circumspect focussing on reality (note F % setting) with the consequent cost to his inner world (no M, 1FM).

Healthful defences are lacking : M does not appear either on the threshold of the grey-black cards where it can absorb the Y - nuances, or on the colour cards where it could neutralize the strong Y's.

Withdrawal is directly into emotional passivity, painful as this is to the subject. Intense excitement does accompany, at one stage, the withdrawal (note the sudden C - structure nuance blending with Y on the Y saturated card X.); but in the main withdrawal is from social contact without the use of fantasy of any kind. The self-expressive initial responses and sudden groping on Card VIII (where the responsibility is almost sterile until he draws out pure C) reflect tinges of the self-assertion he wishes to use as a compensatory mechanism, but his attention is too much on the insignificant, or the peripheral, on the thin black central line with the dark mass : the tendency to isolate and withdraw from the immediate environment remains too strongly and too pervasively.

Passivity is deepened and submissiveness accented as a result of this deliberate isolation technique of shutting off both affect and intellect in his dealings with his problem.

NAME: CLAUDE SEX: M AGE: 17 YRS. 2MTHS. I.Q. : 124

Only son of wealthy parents. He excels at summer sports.

Anxious lest he fails to gain a first class pass as he has already promised himself and his parents that he will do so.

I.

A 15 A lot of shadows, no definite form. Dark only because of W:C':Sha the shadows, here and here and here.

35 Nothing else.

110 (Encouraged.)

v> 120 Line down the middle, but really four white patches catches the eye, the middle would fold evenly onto each other.

S:C':Patol

150 Father Christmas, a black hooded one.

D2

D:FC':H

II. A 12 Red splotches.
Might be a hat.
A man with bloody feet.

D2

D2, black hat.

W

D: C: On

D: C':Clothe

W: FC: H

III. 10 Two splotches of red ink.
Women.

D2, actually running down a desk.

D: Cm: Ink

D9, they are bending over something, might be a bath-tub, broken at the hip-joints, working very hard.

W: M: H

A big butterfly.

D7, form, but also colour.

D: FC: A

Butterfly here too.

Opposite.

D: FC: A

IV. A 12 On either corner like two big feet and spiked heels.

D2

D: F+: Hd

25 Then there is this line down the middle but can't see it at the bottom.

Mid D, very pronounced here.

D: F+: Midd

65 Like a piece of seaweed.

D4, not really seaweed but looks like it.

D: F+: Mar.

V. A 4 Something like the last one, here the mid line again like ants antlers.

D3

D: F-: Ad

60 Man's foot.

d22

d: F-: Hd

95 Might be a big bat but only because it is black.

W, general impression of blackness. W: CF: A

VA 125 Faint line down the middle near the top.

Mid D, but broken up. d: F+: Line

VI. A 10 Line all the way down the middle, very obvious.

mid D

D: F+: Line

30 In the middle here, might be an animal.

It may actually be a beetle coming out somewhere.

D: FM: A

Two big black eyes and two fingers.

di and di in D7

di: F+: Ad

Might also be a sheep's skin.

di: F+: Ad

W: F+: Ad

140 In this dark shading one can make out a line.

One can see it all the way down, determined by the lighter grey.

D: FY: Line

VII. A 5 Very big hole in the middle of this and two people looking at each other. You can see them right down to the waist.

S7, a hole in the ground.

S: F+: Hole

D2, they appear to be cross with each other, funny if they were to fight. (laughs).

W: M: R: Fab.

- VIII. A 5 Here there are soft pinks and oranges. Gn.
Also a dark patch, but this is a well-defined patch against a black background, some definite sign. D: C': Patch
- 35 Outside there are chameleons. D1, very long tails, 3 legs only. D: F+: A
Around the edges here just like a colourful display. Like in some sketches using sharp colour. de: C: Edge
- 175 Looks like a spine going down all the way in the middle. D3, of a man, but it changes colour. D: FC: At.
You may see this type of spine on a dissecting table.
- IX. A 2 Many more colours, pinks the lot. Gn.
- 15 A very definite green line from the top. Long colourful line like some water-colour line. D: F+: Line
- 30 Like all the other ones, both sides are identical.
- 40 Now here is a witch because of the pointed hat. D3 and top of D3. (Shade determined) dD: FY: H
Again a green midline. Perhaps it is tightly stretched. d: F+: Line
Must serve a purpose.
- 125 Here is cobalt blue with darker tinges. The colours are pleasant, evenly divided and you get the impression of a reflection of all the colours. D: CY: Cn.
- X. A 3 Most colourful of all, blues, greens, browns, orange, yellows. Gn.
- 25 Like the shoot of a plant. D d24 D: F+: Bot.
Two acorns on a branch. d: F+: Bot.
The bulb on the end here might be a seahorse. The idea that a seahorse is as brittle as Dresden China has always been an impression with me. D: FC: A: (Mar.)
- > 115 Now just look at all these colours, especially the reds and also the blues. Gn.
- A 130 Green earthworms. They are two pale-green worms, really pretty. D: FC: A

S U M M A R Y

R:	36	
Approach:	14% : 67% : 18%	
S:	2 8x	
Non F:	58%	
F+:	80%	
M:	2	W 5 : M 2
C:	9	C 5 CF 0 : FC 3
M : C:	2 : 9	
FM-m : C' : c:	2 : 9	
Last 3 Cards:	30%	
C' : C'F : FC' :	5 : 1	5 pure C'
V+Y:	3	V 0 Y 3
Animal:	27%	
A : H:	10 : 5	A 6 Ad 4 : H 4 Hd 1
M-FM-m:	2+1+1 = 4	
C-C' : c.V-Y:	8+6+1+0 = 18	

Cn. and midline

I N T E R P R E T A T I O N

This is a record of the outgoing adolescent. Although grey-black shock is evidenced on card I, this carries with it the reflex towards counter measures; pure S follows W:C, then FC' and in card II, at 15 seconds, comes pure C followed by C' and by W:FC.

Here we find quickened emotional sensitivity (vide R/T, C pattern, final balance and extremely good controlled approach for the adolescent stage.) His feeling pressures permit of little delay or restraint (vide S pattern after grey-black response, Cn. followed by lively extensor M on card III.) Sensitivity to the world's satisfying stimuli is high; lively, unused sources are disclosed (vide M:C and the ratio FM-m : C'c as well as the emergence of H after the pure m blending with C.)

The affective ratio is high; the emotions are dominating the thinking but there is no excessive flights into fantasy activity.

The M setting, the emergence of Y.

These two factors merit closer examination. Domination of his thinking by intense emotions is revealed in the summary. Yet Y emerges down the midline on card VI, with M on the threshold, and on card IX Y suddenly emerges again in a setting where C predominates, even to the extent of seeing colour reflections (and incidentally midline awareness is also revealed).

There are some thinner armour, some penetrable spots in the personality structure. Y is not inactive in any of its three contexts. V is not present, but m is, once only. Submissiveness does not come easily but the ease of reflection responses amidst the intense colour awareness and the sudden attention focusing on midline as the base for Y response may indicate pain and/or excitement in the same reaction (vide C nuance as it blends with Y on card IX.) Two pure S, one after the W:C' of the initial response, the pure C and the M:C balance suggest an outgoingness and an self-assertiveness beyond the healthy limit. Sudden painful feelings must be quite discomforting (vide the way Y and C co-determine response).

M in its setting here reveals that the subject can control his feelings somehow (vide its appearance after the sharp co-blending of Cm on card III.) He can convert his emotions but it does not degenerate into autistic living. The personality structure is from the point of view of outgoingness too healthy to allow of this. M therefore, although low affords him strong defence. In Rorschach's words "it stabilizes the affects". It serves effectively as a shock-absorber; the energy score on the levy movement scale is high.

The overall picture is of a subject who when he becomes aware of pain or inadequacy within himself, can take the initiative and cope successfully and independently with the penetrable spot where the trouble entered.

164
196
NAME: PIERRE

SEX: M

AGE: 17½

I.Q. : 114

Eyestrain case.

A school prefect and a popular member of the first rugby and hockey teams. He has had black-outs in the House and even on sports field.

I.

AV 30
 ^ 35
 v 50
 > 80

Dotted islands, here is the mainland too, but I am interested in the islands only.
 (Slams down card.)

diW: F+: Geog.

II.

v 20

90 Resembles nothing. I must be thick or obtuse. What is it?

A 120 Yes, a face (di), some strange face as if he is going to leer. Hm, leering face.

di: F-: Hd.
Feb.

III.

v 20

A 50 Hm! Two chaps bending, touching something raw with their broken hands. Raw meat in the red fire - yes, raw is the word for this affair.

W: Com: H

270 No more.

IV.

A 10 Nothing.

70 Yes, a bear. That's all. A dead one.

W: F+: A

V.

AV 10

A 20 Fine fluttery butterfly. Not flying - his wings are too thin. (c)

W: Fc: A

190 Yes, that's all for now.

VI.

10

(Frequent turning of card.)

A 190 This reminds me of a lighthouse. A lighthouse on a rock at sea and a light is coming from the lighthouse and is shining across some waves. Waves are breaking far out at sea. All this is life, fluid and fleeting - yet also permanent and static.

W: mFV: Light
& Sea

VII.

(D2)

A 200 Two curly-headed youngsters being pulled apart. They are crying, but the mothers hold them back screaming. Mothers are shaking their heads as if in anger.

D: M: H (Fab.)

330 What is this?
 I know a clasp.

d26 is clasp d: F-: Obj.
 d22 material
 being clasped
tightly.

VIII. 80 Two animals.

Climbing up -
don't know their
names. Only
climbing away.

D:FM:A

IX. (Frequent turning of
card.)
A Merely a biology plate.
No meaning.

W:F-:Bot.

X.

A 180 This might be a long
winding road, or a lane,
but the colours are
really what interests
me. The lane is fine
and straight but the
colours here (reds)
should be the trees d24 is lane
around the lane.
Green trees are missing
in this scene - reds
seem to suggest late
afternoon.
All these cards are
symmetrical.

d:CV:Vista

S U M M A R Y

R:	11	
Approach:	55% : 18% : 27%	
S:	-	
Non F:	55	
F+:	20%	
M:	2	W 5 : M 2
C:	3	
H : C:	2 : 3	
FM m: C' c:	-	
Last 3 Cards:	-	
C'F-G' : FC':	-	
V-Y:	2	V 2 Y 0
Animal:	-	
A : H:	-	
M+FM+m:	1+0+1 = 2	
C-C' c-V-Y:	2+0+2+0 = 6	

2 pure C only.

I N T E R P R E T A T I O N

There is here a certain vulnerability despite his extravert nature (vide the structure of the two vista-dictated responses on the "lively" cards, the presence of m, and the blending with the popular F of Card V.) M reveals no intensity of fantasy experience, but the absence of FM is hardly a healthy sign ~~for~~ when considering the overall pattern of his summary. Fantasies are not only not intense but also not self-gratifying, although he does display some of the whimsy common to his group, viz: a bit of superior, critical air, (W:M, W% high at expense of D, then increase of d%. final balance of 2 pure C, one blending with M, one with V) almost as if this is a defence mechanism against the felt intrusion of some threatening-stimulus from the outside world (note C - c - M of the colour shock card III) backed up by the CV of Card X). He is only superficially outgoing. (Vide approach, presence of VC and cC blends.)

NAME: BARRYMORE

SEX: M

AGE: 18

I.Q. : 119

A member of the first cricket and hockey teams and house prefect who is popular among the pupils. An only son of wealthy parents who openly admire his sporting prowess but apart from that do not take much interest in him or he in them.

Lazy and casual in the form. During the year he was convinced he would do well in matriculation examination although he is not so sure now and is very anxious about the fact that he may not get a first-class.

Physically strong and well-developed.

- I. (Turns card incessantly)
What must I make of this?
A 240 Only blacks and whites here. Cn.
A study in black and white.
- II. A 90 Here two red patches. Cn.
120 This may be shape of an owl. D: F-:A
This central line may be a D: F+:At.
part, of some person's spine.
- III. A 30 Two things, part-human, D9 D: F-:H/A
part..animal.
All along down centre a D one's spine. D: F+:At.
firm central line. D1 of animal D: F-:Ad
180 Tail.
- IV. A 10 What a dark mess! This line may be DW: FY:At.
There's a very faint line holding to-
down the centre - perhaps gether two
a line of your body. decayed human
bodies.
More blacks and whites here. Cn.
- V. A 50 Down the centre, a dark Like a bat's D: F+:Ad
line. spine.
90 All along edges here there de of W, very de: F-:Geog.
are spurs, bays, islands... much like some
and on one of these jutting coastline.
spurs there are some more di of de of W
spurs. these small di: F-:Geog.
spurs are very
irregular -
like some un-
chartered
island.
- VI. A 10 Here is an object with a I should say it WD: FY:At.
line down the middle - is a dead man
being held to-
gether by some-
thing in centre,
darker portions
start out in
the central
piece.
90 Coastline of Peru. de of W de: F-:Geog.
- VII. A 20 Two very jagged spurs and de of D1 de: F-:Geog.
all these edges form bays,
almost landlocked bays
with the water shining
through very faintly here
and there - di of de di: FY:Geog.
lighter grey
- VIII. A 10 (Starting at top, subject de: F-:Geog.
worked his way around the
blot describing in detail
every "bay" and "spur".)
Also, some colour here. Cn.
- IX. (Looks at back of card.)
A 15 Again we have jagged coast- de: F-:Geog.
line - Cn
These hues merge into the
other colours -
there are even white
blotches within, although
the white bays stand out. s: G':Geog.

X. (Looks at back of card.)
(Describes bays and spurs.)
^ 290 Like caterpillar.
320 The colours here again
blues and reds and other
shadings.
A midline holding together.
Can also be a clasp.

de: F-: Geog.
D: F : A

Cn.
D: F : Midline
di: F-: Obj.

di in mid D

S U M M A R Y

R:	20
Approach:	10% : 40% : 50%
Non F:	20%
F :	25%
M : C:	0 : 0
V Y:	0 3
A : H:	4 : 1
M FM m:	0
C C' c V Y:	0 0 0 0 3 = 3

I N T E R P R E T A T I O N

de predominates, after he has mastered the problem of the grey-black, and increases on the colour card. Rorschach findings confirm the clinical observations and add nothing new to the picture.

GROUP B

NAME: KOLISANG

SEX: M

AGE: 22

EDUC.: 3RD YEAR B.A.
(3rd Class Matric.
Highest mark in
second courses
for degree : 43%.)

TRIBE: SOTHO

Referred to College Medical Officer and Psychologist by the Principal, for alleged objectional behaviour at lectures.

An active participant in political activities and discussions.

He complained of loss of sleep and "mental confusion" a fortnight before the examination but was advised to write his examinations by the referees. On the morning of the examination he demanded to see the psychologist and told him he could not go through with it. He was seen by two medical practitioners later in the day and on their advice he was sent home and given permission to write the February supplementary examination.

This test was administered ten days before the day on which he should have written his first paper.

He complained of eye-strain, but his angle of convergence was found to be satisfactory and no organic trouble could be detected.

He complained of high blood pressure; this was found to be normal: 110/70.

- I. A 55 A straight line running down, and then there is symmetry - there are circles sort of which are symmetrical about that line - at bottom of picture - likeness of a bat - no, of black spots and white spots in the middle -
Two crab-like jaws at top -

di: F+: Spots

s: F+: Spots

jaws of d: F+: Ad
a crab.
(shape)

- >A Black spot with white spot in middle near two lobes at top.
On either side : I realise two black spots like islands in a sea near continent and several others lower down - four on each side.
In middle of one of four white spots there are small spots.
Two white spots here too.
Then these half-dark, half-light spots here.
In middle line also a whitish spot.
Dark spot at bottom near lobe.
Something symmetrical about whole picture - with a few exceptions.

360

Symmetry
(di intense)

- II. A Hm!
75 Symmetry here as well!
80 Red colours on top look identical, except for very small details. Then also, red bottom is symmetrical.
This spot (faint red in black) symmetrical.
Some sections have no red colouring in them.
Then here (the bridge) - then dark spot at bottom.
210 (Shock!)
240 Someone must have scratched this thing.....

Symmetry

III. (Laughs immediately)
A 30 Picture of two boys or two girls or Just boys, D:F-H
what not - symmetry here too - just girls.
symmetry in red spots on top and (D)
middle, symmetry about all spots
here.
One white spot here (dii) that is
missing there (right side)
white spot here (dii) and missing
on the other side. -
Whole looks like two people facing
each other pulling their arms
(laughs). Pulling & W:M:H
straining -
White spot here in middle are they
(bottom of W). really?
Midline here around which whole (Laughs)
picture is symmetrical.
Then this division here (between
two D). These lobes, resemble
heels of shoes and dark spots over
there. Colours are not even -
dark, black, lightish, red, light
red. d:F+:
Clothes.

IV. A 30 Symmetry and uneven colouring, dark, Symmetry
light and lighter spots.
Two white spots enclosed here in
these arm-like things.
Four white spots enclosed down here.
Then these spots (ddii) which spoil
symmetry of picture (spots outside W)
> Midline down here which just Midline
disappears in the middle.
Dark spots (darker parts of D)
While spot here missing on other side.
White spots, missing on other side.
Here rectangular, whereas on other
side sort of roundish.
Indentation with small protrusion,
not quite same as one on the other
side - not quite the same. -
Here this bends out, here it does
not.
>A Symmetrical to a certain extent but
>A differences one observes - look here
(eyes on ddii) not the same both
sides.

V. A 30 More or less like a bat - not quite, Yes, perhaps
60 but great difference - but does it a butterfly,
not look like a butterfly?! perhaps a W:F+A
bat, just
there,
nowhere..

180 Can I describe?
These two lobes here - then that
those divisions at top - but not
alike on both sides. These points
here not quite alike - then these
things protruding here. Then
these spots here...
Dark and light shades on W. Dark
spot at end here, yet not a corres-
ponding dark spot here. White
spot here, not corresponding.

VI. A 25 These two look like this kind of a cat (shows & laughs).

A cat sitting on top, waiting - waiting near all these spots. D: F-A

Almost symmetrical - but on top thin and towards bottom wider. Picture does seem symmetrical but these spots here spoil it. Then these dark spots here with two grey spots in middle of picture, while spot here missing on other side.

Dark spots here are unevenly distributed, this grey strip here. Somehow this resembles a tortoise. (Then) spots here...

< > A

360

(Laughs) I was thinking of idea of tortoise wanting to fly and once up there you let it go - (laughs)

Tortoises will fly if they are thrown up but I'm sure they will fall if you let go - (laughs) yes, they will fall. Here they want to, they don't know what will happen to them!

di: F-A

(m)

VII.

(Follows edging all around card -(sotto voce) - traces all along edges. Tries to find flaws in symmetry.)

A 180

At first this seems exactly alike, but not quite alike - (then proceeds to criticise symmetry - very systematically)

Spires here, not ones you get on top of castles of pictures in boiscopes.

These spires are in no land, they just exist in people's dreams.

di: F-Vista

These remind one of the mountains near home, suspended -

they are up over the earth, there is no ground - but far below there must be.

di: VFm: Vista

(Then further criticism of symmetry.)

VIII.

A

Ah, it reminds me of two red colours - one red splashed on top of it (then looks into space) - black spots too on this picture I am thinking of now.....then there was another picture with two red with two red spots on top, joining two dark objects. This reminds me of those two pictures I saw...then there was one dark picture with four spots in the middle - then picture with line in middle a bit blurred.....

(Staring into space the while)

Cn.

VIII. (Cont.)

(Then suddenly) - these are two chameleons, yes, I am sure - pinkish, light orange, heavy orange, blue, grey, line down picture, greyish-red, line here in a white spot - it is enclosed by blue, then it runs away into orange, here white spots and orange, - then these correspond, good, it corresponds very well, but my! here is a dark spot, no it spoils it, it does not correspond now. 420 Now have I not seen a picture like this - yes, a tortoise is falling - but not quite the same, not quite the same, now why does things not open, open out.....

They are ready for something. D: F+1A

di: F-1A

now while spots here, then red, di: Cm: Colour red, violet, then violet is suspended, then here is the tail & violet is suspended. In fact colours are suspended.

Now this is a live chameleon moving into empty space (laughs).
Now this looks like a hyena, not a chameleon, falling far into space but I see no ground and no space here (laughs).

D: Fm: A

IX. (Looks at back only.)

130 Colours, many colours, pink, violet, blue green, mixtures of all, orange, light orange. Blue sky too and tree here. Divided into three main parts, then blue of sky - then six sections here - then midline here which is part of that all. All parts could be part of each other, then tree here, then five divisions here.
What is this - a tuft-like object (mid D top...c very strong). Now grey here, grey, grey, green, no, what colour - colour, colour - green, grey, no shape and symmetry is good, but not quite good (then proceeds all along edges of W to criticise symmetry.)
(Then to spots again.)

Cn.

IX. (Cont.)

(What does this resemble?
sotto voce.)

No nothing, this is an eye, yes eye here
in a head - a hartebees yes - hartebees
eye.

di: F-: Ad

Claws of crab, but not quite - no, a
camel's head here, more or less, not a
sheep's head, a camel's head.

D: F : A

X. A So many things here!! Blue, green,
yellow, spots of all colours, dark spots,
yellow spots, blue spots.

On.

Now what colour is this? Yes, I know,
what colour? - what is the yellow, here
pink spot in middle.

Rabbits ears here - the blue spots here,
then yellow spots, then throat and lungs
here - single pink strip here, and some
are joined, most parts are joined -
five are joined to the middle pink.

d: F : Ad

d: F : At.

Eyes here, eyes yes, and rabbits nose,
their colour here again, pink and yellow,
not only yellow but blue in yellow and
green and grey.

di: F-: Hd.)

Ad.)

d: F-: Ad

Spots everywhere, two spots here. What
about this? Yes, not quite (proceeds to
analyse - D -).

What else now? (sotto voce) -

No this is too many of one thing. Perhaps
the symmetry is all that matters. The
animals' eyes can be human eyes, but where
are they now?

Symmetry.

S U M M A R Y

R:	20	
Approach:	10% : 25% : 65%	
S:	-	
Non F:	9%	
R:	56%	
M:	2	W 2 : M 2
O:	1.5	O 1.5 CF - FO -
M : C:	2 : 0	
FM-m : O-c:	0 : 1	FM - m 4 : O 1 c -
Last 3 Cards:	45%	
O'F-O' : FO'	-	
V Y:	1	V 1 : Y -
Animal:	55%	
A : H:	11 : 3	A 7 Ad 4 : H 2 Hs 1
N-FM-m:	2.0.4 = 6	
O-O'c-V-Y:	1.0.0.1.0 = 2	

INTERPRETATIONPost-Rorschach:

A month after being sent away he was seen by a third medical practitioner who diagnosed "schizophrenia". (The two practitioners who saw him at the College concurred.)

A pitfall of Rorschach research and interpretation is that different diagnostic indications in the test results pertain to different aspects of a syndrome. A pattern of test results does not indicate schizophrenia; rather it may indicate an identifying characteristic of schizophrenia. In most cases in the literature of the test there has been no really valid subdivision of cases according to the various possible identifying characteristics.

A review of the American, Swiss and Dutch Rorschach literature on schizophrenia reveal that the principal indicators of schizophrenic disorganization are the following:-

- (1) $F+\%$ below 60%, more often below 50%.
- (2) Relative massing of pure C (or Cn) exceeding CF FO and pure C taking on gory qualities.
- (3) Sudden changes in quality of the record, e.g. rejection on last card after dilated record.
- (4) Extremely irregular sequence of locations of R.
- (5) Deviant verbalizations, autistic reasoning leading to confabulated/contaminated concepts, reference and self-reference ideas.
- (6) Factual elaborations accompanied by strong indications of withdrawal.

The summary at first glance supports the tentative diagnostic picture. The record is replete with fabulations and confabulations and fluidity, Cn and low $F+\%$. But one must go further and review the other sharply-etched features of the record, viz: slow R/T, facile use of mid-line and symmetry, the intense m (threshold in FM fantasy), high $d\%$ as seen against the retardation of perceptual and associative processes, the negativistic passivity, the "unbalanced" final balance structure, the corarc-tated experience balance, non $F\%$, content.

...T/R,/....

T/R. Cn. pure C. m seen against M:C

There is a tension but also a sluggishness seen in a lack of drive and low discriminating use of high d%. He is basically unable to cope with strong emotional experience.

T/R. symmetry. d. non F%.

He tries to keep a distance. The digression as dictated by the symmetry reveals that he goes through with a cautious formality which must cope with the fearful situation. (d% against mid-line and symmetry). Responsiveness has a flat, lifeless quality.

F+% and Content.

Sharp distinction between fact and fantasy are poorly maintained. Bizarre ideas are almost casually accepted.

S in Content.

S although not given a place in an arithmetical score, cannot be altogether ignored. His S-verbalizing reveal not, in this setting, so much aggression as active doubting. d% and symmetry ^{reflect} too long a dwelling on the opposite and a hesitancy (or inability?) about accepting casual matters at face value.

Verbalization.

This is an index to the escape into vagueness (poor discriminatory use of high d%, vague W%, F+%). He speculates aimlessly using words as words. This preserves him from contact with his real problem. He isolates from reality. The inappropriate intellectualizing betrays an inferiority feeling that he intends to cover up.

To sum up,

Shizoid features: These are present as character traits rather than as symptoms. They are restrained, not (as yet) pathologically patent. If he were to become ill (if m is to increase and threshold m's to become scorable responses) the subject would not have the equipment at his command to deal adequately with the worsened state.

His defences lie in negativistic passivity (and escape into vagueness) together with a flat responsiveness to the world.

NAME: HAHU SEX: M AGE: 20 EDUC.: 3RD YEAR B.A.

TRIBE: KIKUYU I.C. : 127

AREA: KIAMBU, KENYA. 1st Class Matriculation

Youngest of a family of seven. A colourful personality on the Students' Representative Council of the University College. Anxious about news of a bursary for overseas post-graduate study.

I.	A	5	<p>Bat.</p> <p>Mountain.</p> <p>American Continent.</p> <p>Clouds on a rainy day.</p> <p>Angel flying.</p> <p>An insect - butterfly.</p> <p>Islands.</p> <p>Leaf of a plant.</p> <p>Horse in flight.</p> <p>Two puppies facing opposite way.</p> <p>Volcano eruption.</p> <p>Chest of a human being.</p> <p>665 Old Castle.</p>	<p>W shape, posture, looks as if flying.</p> <p>D5, shape, texture.</p> <p>D2, one half.</p> <p>W, colour, shape.</p> <p>W, posture, movement.</p> <p>W, shape, posture.</p> <p>S29 S30, look, position.</p> <p>W</p> <p>W, because of movement.</p> <p>D2 (F only)</p> <p>W, shape, movement.</p> <p>W, shape, impression.</p> <p>D4, D3, D2. shape</p>	<p>W: F+: A: P</p> <p>D: F+: Geog.</p> <p>D: F+: Geog.</p> <p>W: OY: Cl.</p> <p>W: M: H</p> <p>W: F+: A: P</p> <p>S: F+: Geog.</p> <p>W: F+: Bot.</p> <p>W: FM: A</p> <p>D: F+: A</p> <p>W: m: V</p> <p>W: Y: At.</p> <p>W: F+: V</p>
II.	A	5	<p>Butterfly.</p> <p>Custard.</p> <p>Flower.</p> <p>Australia.</p> <p>Bird flying - seen from the top.</p> <p>Rocket.</p> <p>Shell of a snail.</p> <p>Pencil point.</p> <p>Earrings.</p> <p>Bottle.</p> <p>Electric shade.</p> <p>505 Medal.</p>	<p>D6 D3, colour, shape.</p> <p>W, colour.</p> <p>D3</p> <p>D6 D3, shape.</p> <p>D6 D3, shape, movement.</p> <p>D4 S29 S5, shape, movement.</p> <p>D6</p> <p>D4 shape</p> <p>D2</p> <p>S5, because of colour and shape.</p> <p>S5 shape & colour.</p> <p>D6, shape.</p>	<p>D: CF: A</p> <p>W: C: Food</p> <p>D: CF: Bot.</p> <p>D: F: Geog.</p> <p>D: FM: A</p> <p>S: Fm: Obj.</p> <p>D: CF: Obj.</p> <p>D: F: Obj.</p> <p>D: cF: Obj.</p> <p>S: cF: Obj.</p> <p>S: FO: Obj.</p> <p>D: F+: Obj.</p>
III.	A	10	<p>Two fishes.</p> <p>Tree.</p> <p>Bow-tie.</p> <p>One club.</p> <p>Road.</p> <p>River.</p> <p>Young birds.</p> <p>Eabeon.</p> <p>Pond</p> <p>Precipice.</p> <p>Rat running fast.</p> <p>Gate.</p> <p>Parentheses.</p> <p>Cloudy moonrise.</p> <p>515 Spider.</p> <p>Finger ring.</p>	<p>D5, because seemed moving.</p> <p>D4 shape.</p> <p>D3</p> <p>D2 shape</p> <p>S24, vista, impression.</p> <p>D11</p> <p>D11, posture & shape.</p> <p>D7</p> <p>D11, because of darkness.</p> <p>D2, posture & shape.</p> <p>D7, position, look, impression.</p> <p>D11, shape.</p> <p>D7, viata.</p> <p>d28</p>	<p>D: FM: A</p> <p>D: F+: Obj.</p> <p>D: FO: Obj.</p> <p>D: F+: Obj.</p> <p>S: Y: V</p> <p>D: F+: A</p> <p>D: F+: A</p> <p>D: F+: Obj.</p> <p>D: Y: Obj.</p> <p>D: FM: A</p> <p>D: Y: V</p> <p>D: F: Obj.</p> <p>D: Y: V</p> <p>D: F+: A</p> <p>d: F: Obj.</p>

IV.	A	20	Rat.	W, total impression, shape.	W: F-: A
			Flower.	d30 because of shape.	d: F-: Obj.
			Clouds (suggests)	D8, shape, colour and texture.	D: FG: Obj.
			Looks like a statue I have seen somewhere.	D3, because of shape.	D: F-: Obj.
			Head of a monster swallowing a fish.	D7	D: FM: A
			Vase.	D5, flowers, shape.	D: F: Obj.
			Looks like a moth	W, shape & colour.	W: FM: A
			Garment, robe.	W, shape & total impression.	W: F-: Obj.
			Two snakes getting into their holes.	d23, movement of snakes getting into holes.	d: FM: A
			Two tiny people on top of a mountain.	d1, shape, seen stranded.	d: V: H
			A pair of scissors.	D7, because of shape & movement, as if cutting something.	D: FM: Obj.
615			A cave.	D1 S24, shape, vista, seen far.	S: V: Obj.
V.	A	5	Butterfly.	W.	W: F-: A: P
			Leaf -	W.	W: F-: Obj.
			It can be a cloud.	W.	W: FY: Geog.
VI.	A	8	Rat - used for playing cricket.	W	W: F-: Obj.
			A shield.	W	W: F-: Obj.
			A snake inside a hole.	D5	D: F-: A
			A road.	D5, because movement from one to the other.	D: V: Obj.
			Mountain ranges with a valley.	D1 d22,	D: V: Geog.
			Looks like a leaf.	W shape.	W: F-: Obj.
			A feather of a bird.	W	W: F-: Ad.
			Skin of a rabbit.	W	W: CF: Ad.: P
			A bird flying.	W	W: FM: A
			A sword in a sheath.	D5	D: F-: Obj.
			A caterpillar.	D5, because of movement, shape.	D: FM: A
			Looks like a flag.	W.	W: F-: Obj.
390			Broken bottle, perhaps like stone glass (rounded).	D1, because of the shape, also impression of glass, silvery glass.	D: FY: Obj.
VII.	A	25	A pond.	S7	S: CY: Geog.
			Mountain ranges.	D6, position.	D: FY: V
			A mountain pass.	W, shape, impression.	W: FY: V
			Clouds.	D1 D5	D: F-: A
			Tadpoles.	W	W: F-: A
			Mouth of a locust.		
			Window in the distance.	d23, because of shape, vista.	d: FY: Obj.
			Looks like a stool.	W, because of shape, impression.	W: FY: Obj.
			Two rats eating a piece of cheese.	D2, posture & motion.	D: FM: A
			The stand of a burner.	D2	D: FY: Obj.

VII. (Cont.)

	Looks like the trunk of an elephant.	D3 d21	D: F+: Ad
535	Squirrels.	D1 D5	D: FC: A
	A head of a man.	D1	D: F-: H

VIII. A	10	Beautiful flower.	W shape & colour.	W: FC: Bot.
		Half of a tomato.	W the colour.	N: Cc: Obj.
		Piece of cloth.	D2, colour only, texture only.	D: Cc: Obj.
		Leopard walking on a high precipice.	D1	D: VFM: A: P
		Lizard.	D1, shape.	D: F-: A
		Thatched roof of kikuyu hut.	D4, describes hut in detail.	D: CF: Obj.
		Flame of a fire.	D7, its sparks and light.	D: Cm: Fire
		Spearhead.	D4	D: Fe: Mar.
		Anchor of a ship.	D4 S3, cold of water.	D: FY: Obj.
		A nice piece of pork.	D2, fleshy meat.	D: C: Ad.
		A cabbage.	W, colour.	W: C: Obj.
		Coat-of-arms.	W, total impression of whole thing.	W: Y: Obj.
		A decorated vase.	D1 D7 colour & shape.	D: CF: Obj.
610		A parachute.	D8, impression of billowy silk.	D: cY: Obj.

IX. A	8	Eruption of a volcano.	because of movement.	D: m: V
		Artificial fountain.	D5 D4 D10	D: F+: Obj.
		Clouds during the sunset.	D4 D10	D: CF: V
		Two maps of North-American continent.	D1	D: F-: Geog.
		A flower.	W	W: CF: Obj.
		A piece of bonfire lighted at one end.	D5 D4 D10 colour	D: Cm: Fire
		A bell.	d25	S: F: Obj.
		A cradle.	One near Lovedale farm.	d: F-: Obj.
		Bridge.	S8 D5 d23, because of shape.	d: F+: Geog.
418		An inkpot with a pen.		D: F+: Obj.

X. A	12	A very fine flower garden.	W, total impression of colour.	W: C: Bot.
		A seed capsule.	D11 D9, because of shape.	D: F+: Bot.
		A piece of decorated cloth with ink blots.	W, colour.	W: C: Obj.
		A diagram of a lung.	D11 D9	D: F+: Hd
		The funnel of a ship.	d24	d: F+: Obj.
		An octopus, a sea-animal.	D1	D: F+: A: P
		A flame.	D9	D: CF: Fire
		A head of a dog.	d31, shape, looked as if bit in a piece of meat, d21.	d: FM: Ad
		A spider web.	D1, shape, because the surrounding seem to be caught by the web.	D: FY: Obj.
		A bean seed.	d21, shape & colour.	d: FC: Bot.
444		A handbell.	D11 D9 D10	D: F+: Obj.

S U M M A R Y

R:	116	
Approach:	28% : 63% : 9%	
S:	8	Gx 8, xS 0
Non F:	59%	
F-1:	62%	
M:	2	W 33 : M 2
O:	23.5	08 GF 10 FO 3
M : C:	2 : 23.5	
FM m : C c:	17 : 29	FM 12 m 5 : 0 21 c 8
Last 3 Cards:	31%	
V-Y:	24	V 6, Y 18
Animal:	25%	
A : H:	30 : 5	A 25 Ad 5 : H 4 Hd 1
M-FM-mt	2+12.6 = 20	
C-C ¹ c.V.Y:	21+0.8+6+18 = 53	

INTERPRETATION

In a paper which is remarkably pertinent to this investigation of anxiety, Liddell¹ holds that animals do not have anxiety of in the meaning/that term as defined here, but they do have a primitive, simple counterpart, namely vigilance. When an animal is in a situation that involves a possible threat, it exhibits alertness and general expectancy of danger. There is a tendency to act but without any clear-cut direction. Such behaviour is the parallel on the animal level to the vague, generalized apprehensive behaviour of the human animal. In conditioning experiments, Liddell states, vigilance may be shown not only at high intensity, but through all gradations down to a low intensity. It is this vigilance which supplies the power for the conditioning reflex. While Pavlov was accurate in this description of the neurophysiological mechanics of conditioning, Liddell continues, he was inaccurate when he contended that the motive power for the conditioning came from instinctual sources. "The conditioning machinery is not powered by a leakage of energy along a newly-found pathway or channel from a highly energized unconditioned reflex to a sensory center feebly energized by sensory impulses set up by the conditioned stimulus". Rather it is powered by the animal's capacity as a behaving organism to be alert to the environment.

1. Liddell, H: The Role of Vigilance in the Development of Animal Neurosis. (Paper read before the American Psychopathological Association, N.Y., June 4, 1949.)

Within its limitations the animal must also be able to get some answer to the question "what happens next?" When, as in laboratory experiments designed to produce the experimental neurosis, the animal cannot get the answer, he continues in tension and in vigilance, behaviour becomes frantic, disordered, "neurotic". This on the animal level, is parallel to what happens when human beings break down under the burden of severe anxiety. Though Liddell cautions that we cannot identify the disturbed behaviour of animals with human anxiety, it is possible to state that conditioned reflex behaviour in animals bears some relation to experimental neurosis as intelligent action in human beings bears to anxiety.

This brings Liddell to some exceedingly stimulating thoughts about the relation between intelligence and anxiety in human beings. "The capacity to experience anxiety and the capacity to plan are the two sides of the same coin", and again, "anxiety accompanies intellectual activity as its shadow".

When we pass on to examine the Rorschach record of this subject (I.Q. 127, vide clinical note) it is pertinent to try to find the relation between the subject's patent capacity to imaginative, reality-testing, for dealing with symbols and for changing behaviour on the basis of this, and his potentiality for experiencing anxiety (vide (1) approach with S, Non F% and FM+m : C'+c; (2) final balance with loads on FM and on pure C, c, V and Y.)

Liddell sees the social nature of man as the source of man's uniquely creative intellectual capacities as well as his capacity for anxiety. "Both intellect and shadow are products of man's social intercourse".

(M+FM+m) reveal energies which are shaped into specific forms (vide final balance) and become creative forces (vide C pattern and his handling of C and c on the colour cards). W:M against R, approach and S, reflects an ambition which is born of individualism and contrariness. C-structure and Cc blends reflect that on
...occasions/.....

occasions he alienates from others but at the same time his sense of security depends on his continued contact with others (vide e.g. the Y loadings on card VII, followed on the first colour card (VIII) by the intense blending of c with pure C, followed also by m blending with C and FM and m responses that are vista dictated.

M is not his defence mechanism, is not strongly developed. He does not withdraw into autistic living but that he is richly endowed with capacity for inner living is evident in the final balance. Y, although high, is also not his defence mechanism. Y responses appear at first on the formless level or they blend with formless C : there are no painful retirements. There is further evidence of this in the high S-sum with the complete absence of compensatory xS responses.

That he has the capacity for inner living and the capacity to plan and to reality-testing is revealed on the Rorschach, but he has the capacity to experience anxiety freely (vide again Y loads and the individual settings in which Y (and V & m) occur).

M and Y as we have seen are used neither as withdrawal mechanisms nor as release from tension, either because M energy is lacking and is explored in other ways, thus what remains is a perusal of approach, and F %.

The subject is intensely aware of his environment. (The "alertness" of Liddell). This is borne out by Cm and approach but not by A% or last three cards. He shows capacity to plan (excellent sequence of W:D:d). F+% is low but this does not reflect weak contact for reality. Anxiety impoverishes not so much the total richness as the intellect functioning. Ratio W:M of 33:2 against this background reflect intense competitive ambition and cripples the F % and M-strength. This together with the S- and C-response structures reflect a personality who is alert to his environment in all its moods, who aggressively exploits it (pure S) and who does not allow imaginative activity to deviate him from his course but rather uses his capacity for experiencing anxiety as the source for environmental exploitation,

...but/....

but this in turn leads to further frustration, and anxiety remains. The only technique that serves him well positively is his capacity to experience anxiety and absorb it, poorly, into intellectual activity (planning). But this too breaks down (P % and its setting on R.) and aggression remains.

NAME: LAWRENCE N. SEX: M AGE: 21 EDUC.: 1ST YEAR B.Sc.

TRIBE: TSWANA

I.Q. : 101

The medical officer reports a positive Wassermann test.

- I. A 5 Bird suspended. Only slight movement. U:FM:A
 75 A prostitute, very defiant. She is busy undressing, D:M:H:Fab.
 here is her navel.
 110 The top part of her are the claws of a crab. d:F+:Ad
 >A 190 Almost like the sea roaring. Because of the shadows W:M:Mar.
 on the water, speckled and foam here.
 The roaring = these(di) may be the spume as it reaches up.
 These spots may represent people, small black people on the sea. di:F-:H
- II. A 50 May be two women at some festival. Pointing to each other. W':M:H:Fab.
 arguing over something.
 ✓ 70 But it may also be clouds. Because this may be W:Gm:Clouds
 the sun shining through the clouds - movement - the sun's rays actually.
 A 150 Something here seems to have separated the clouds - it may be a break in the clouds - it may be a typhoon whirling away - like you sometimes see in the bioscope. S:m:Storm
 210 Or it may be a lady's uterus - (position) S:Positional
 At:
 WS:FC:A
 270 The whole thing may also be a beast of prey - perhaps this (S) is his stomach and this his urine (red). Red urine - it may be what he ate.
- III. A 40 This looks like a fight between a beast of prey and a man - left hand side is the man - a kind of combat - W:MC:A & H
 70 A hen. D:F-:A
 ↓ 120 Down here may also be a river gurgling between two hills. Shaded lighter portions are the water - running. D:M:Vista
 Beak of a bird. d:F+:Ad.

IV.	^	80	A skin of a dead animal. Eyes - of animals. (Spots within mass)		W: F : Ad di: F-: Ad.
V.	^	5	This is a river again down the middle - these may be the banks of the river -		D: VFM: Vista
		70	Could also be a bat of course. Snakes' heads going to strike.		W: F : A di: FM: Ad.
VI.	^	25	Feelers.	Of an animal.	di: F : Ad.
		35	Eyes of an animal. A deep ravine down the centre - you can't see the bottom.		di: F-: Ad D: YF: Vista
VII.	^	40	A pair of rocks on a mountain balanced in mid-air - these may be droppings of birds.	Wet rocks, like you get at the sea.	W: FY: Vista
VIII.	^ v^	10	Sand piled up.	Grittiness of sand, running down -	D: cm: Sand
		20	Two mice trying to climb up the sand-heap, but they are slipping.	D1	D: FM: A: Fab.
		45	Chinese faces.	D4	D: F : Hd.
		85	The colours here run into each other, especially in the centre here, it may be river but not the colour, not the right colour.	di within W	di: F-: Vista
		110	Ribs.	D4 that of a man.	D: F : At.
		120	But the colours remind me of flowers.	W the general effect, but especially here (D)	D: CF: Bot.
IX.	^	10	Feelers.	Of a butterfly.	di: F-: Ad.
		25	Almost like a flower again.	Shape. D1 shape	D: F-: Bot.
		45	Like faces of people.	d27 shape	di: F-: Hd.
		50	Central portion of a flower.	D2	di: F-: Bot.
		75	Like two beasts with horns interlocked.	D they are fighting or at least going to fight, they are over a pass, you are looking up at them from here.	D: FL: A di: VF: Vista
X.	^	35	A mouse falling down.	D	D: FM: A
		60	Lions.	D2	D: F : A
		95	This may be pupae	D5	di: F-: A
		130	Like a flower.	D10 the general effect of colour of flowers.	D: C: Bot.
		155	Springboks jumping away from each other as if they have heard a shot - they have been drinking water - or perhaps they have been making love.		di: FM: A

S U M M A R Y

R:	40	
Approach:	23% : 47% : 30%	
S:	3	Sx 2 xS 1
Non F:	55%	
F-:	47%	
M:	3	W 9 : H 3
O:	6	G 3 CF 1 FO 1
M : C:	3 : 6	
FM m : C' c:	12 : 6	
Last 3 Cards:	43%	
V:Y:	6	V 2 Y 4
Animal:	50%	
A : H:	26%	A 12 Ad 8 H 4 Hd 2
M+FM+m:	3.6.6 = 15	
C+C' c.V.Y:	5.0.1.2.4 = 12	

I N T E R P R E T A T I O N

Rorschach considered flexibility of the associative processes revealed by M to be representative of psychomotility. But associative processes do not work alone; they must be stimulated by perceptual organization.

Not many concepts and hypotheses have been offered concerning the rationale underlying the M response, and those that have been, have not been adequately subjected to experimental verification.

A careful consideration of this subject's M-response pattern as seen against the test summary and his own unfortunate physical condition (vide clinical note) reveals that in him imaginative excitation is in response to emotional stimulation and not to a mature awareness of the nature and direction of the aroused feelings. Rorschach proof for this lies in:-

- (1) Efficiency in self-control and insight (M+FM+m = 3.6.6,) C-pattern is 30, 10F, 1FO which is not good enough considering further the low F % (47%), the S-pattern (2Sx, 1xS). Both these contribute to intellectual creativity and emotional depth where these factors are constructively used.
- (2) Facile resort to a highly personalized fantasy at the first sign of a threatening situation (vide the response sequence on card I, especially the determinants; also note again the clinical note.)
- (3) The failure of M to overcome or absorb the feelings of tension and insecurity (vide M FM m) m alone outnumbers M by 6:3, m blends with Y immediately after the decidedly extensor M. Then m blends with pure C and finally it appears in an S-setting.)

...M/.....

M against such settings take on the function of drive, rather than of withdrawal into mature inner living : a drive for narcissistic need-fulfilment (vide W:M, W:D and the presence of C on grey-black together with the M response which is primarily pure C-dictated on card III, followed by YFm. Vide also final balance). If this function of M is accepted, one is still left with the experience balance, which is 3:6 and the final balance, which is 15:12 with a load on C. Cattell's J factor comes to mind here (Neurasthenic vs vigorous obsessional). The subject reveals tendency towards submissiveness but also towards energetic thinking. There is a sensitivity towards things (m sum and blends, approach, nonF%, xS) but also a drive towards self-assertion. He withdraws (M) but at the same time he remains self-reliant and non-compliant (MC blend, S-pattern, low D%, although A% is high). M energy is thus used not to ease the pain by withdrawing into autistic living; instead M, once resorted to, remains a very active defence mechanism, for the internalized felt experience (M,m) is used to bring feelings to vivid expression. The disquieting use of pure C (vide card III) with M, emphasizes the inner instability which feeds the emotional pressures. He reacts with strong feelings, but he does not try to restrain them neither does he withdraw from them. His defence is attack and thereby he hardens his psychological armour.

NAME: GABULA

SEX: M

AGE: 18

EDUC.: 1ST YEAR B.Sc

TRIBE: XHOSA

I.Q. : 98

Youngest son of a school principal who had a very successful career as a student at Fort Hare. (This subject was perhaps the one who evidenced the greatest amount of manifest anxiety of all the subjects tested in this group.)

- I. A 15 Wings of a butterfly. D2 shape D: F+: Ad
Pelvic bone. D1 shape D: F+: At.
50 Like a spin top with string. (small m strong.) D4 D3 it is D: mF: Obj.
>A 120 A dog, just running. or maybe it is as de: FM: A
if it is running (edges only)
- II. A 2 Two bears fighting it W W: FM & M:
out, there might be A & H.
humans wrapped up in overcoats marching forwards at the same time.
65 Head of a hare. d31 d: F+: Ad
90 Blood, spilt on something with small dots often going with it. D2, blood because of the small spots surrounding it, flowing spots. d: mG: Blood
125 These things may be dancing. d in W, they are humans. d: M: H
180 This white in middle is a jellyfish. 85, flat like a jellyfish. S: FX: A
240 Caterpillar lifting up its head. D2 D: FM: A
V 270 Somebody sitting on a armchair. D2 D: F+: E
A 305 Hands holding up a big knife. D2, a flat knife of steel. D: FY: Obj. & Hd.
350 Horn of rhinoceros D2 D: F+: Ad
410 Seems as if the wind is blowing across D1. di: m: Find
here, yes.
450 Two men fighting out in the Arctic, they are in the snow, the entire white all here is the Arctic. W plus all the white space. SW: YM: H & V
They are all by themselves surrounded by the ice-caps.
495 A person who has been pushed back, he has fallen on the ground, his feet is up. D1 he is trying to get up but I think he is tired or stuck. D: M: H
- III. A 7 Kind of birds. D11 D: F+: A
30 Bow-tie. D3 shape D: F+: Clothes
45 Piece of drifting wood. D5 going down a stream. D: mF: Wood
60 Bird's nest. Below the birds I saw. dD: Ym: Obj.
120 Pincers. D5 D: F+: Obj.
150 A faraway Cathedral, spires, towers etc. de and di in W de-di: V: V
185 Cheese, the red centre. D3 because of softness & colour. D: YG: Food

IV. ^	5	Skin of some dead thing, a rat.	W.	W: Fo: Ad.
	25	Leaves of mealies drooping.	d23	d: Fo: Agric.
	90	A bird like a fowl in the darkness.	darker portion of D7.	d: C' F: A
	180	A snake creeping in the dark inside here.	mid D - graduations of colour used. d30	d: C' F: A
		Somebody with tongue out of his mouth.		d: F: H
		Distorted men with <u>big</u> boots <u>crushed</u> down.	He is <u>walking</u> showing his <u>back</u> .	d: M: H
	240	A bowl of flowers.	lower D5 - white is the bowl (d29) & black the flowers.	Sd: F: Obj.
>	300	A hub - thing with wooden frame and strings coming down.		d: F: Obj.
^	340	Looks as if a <u>person</u> , <u>naked</u> , is diving into water.	I am looking at somebody under water, he has his legs stretched out.	D: M: H
	380	Smoke given out by a battle-ship - I can't really <u>see</u> it - just reminds me of it -		d: Y: War.
			the darker colours inside D7.	
V. ^	35	Carcase of a sheep.	mid W - hanging with legs out-stretched.	D: F: At.
	80	A human being's leg.	D1 calf here.	D: F: Ad.
	130	A kind of web - rubber that is <u>born</u> and just being taken out of water.	W - When I was still young I seem to remember playing with such a web of rubber.	W: e: Obj.
VI. ^	12	Looks like a cut water-melon with seeds.	mid W grey shadings - (colour used for form differentiation.)	W: C' F: Bot.
	65	Head of a cat.	D7 because of the whiskers here (d26)	d: F: Ad
	90	The seats - hips - of somebody (lower d)	d21	d: F: Hd.
VII. ^	30	A cat sitting up with long tail showing.	D5 D1 <u>fluffiness</u> of tail.	D: e: F: Ad.
	75	Three rocks balancing one on top of each other.	D9 rectangle structure of grey rocks - which is going to fall.	D: Y: Rocks
	120	Face of a baboon.	do of D1	d: F: Ad
	180	I feel these things can just be <u>broken</u> - I don't know what they are.	they were together once - now they are breaking apart all over. Here you see one bit that is crushed already on the ground.	W: e: Things

VIII.	A	15	Two chameleons climbing up.	Head reminds me and D:FM:A long tail. D1	
		30	Made a sandheap and now it is starting to <u>run down</u> - bits of sand <u>running</u> down while making a sandheap.	D4 grey in colour, d:m:Sand each grain can be discerned.	
		120	Remainder of a spider with legs.	D3	D:F-:Ad
IX.	A	15	Woman running.	D1 dress is flaring up.	D:M:H
		100	Seems as if there is light in the background, as if a person has an aura of light over its head - someone said he saw such a picture.	Greyish colour in S8 D5	SD:VC':V
		150	A chinese man with drooping moustache - do you know Charlie Chan?		D:F-:H
X.	A	3	Two spiders.	D1 Like legs these tentacles.	D:F-:A
		40	A blade <u>taken</u> (m) out of ground and then the roots are displayed.	D8 424 here they are coming out. I can't see the hand but it is there.	D:mF:Obj.
		110	Looks like a <u>bottle</u> - white polish you use for cars are inside (mid-white).	S29 - (proportions)	S:YF:Obj.
		180	May I say about the <u>bottle</u> ? - I thought of my father; once he thrashed me for not polishing the car - as he told me - he thrashed me, I think with a belt.	The bottle is of glass and you can see the polish gleaming inside, but the bottle is gleaming too I think.	

S U M M A R Y

R:	51	
Approach:	12% : 51% : 37%	
S:	4	Sx 4 xs -
Non F:	65%	
F:	65%	
M:	5	W 6 : H 5
C:	0	
M : C:	5 : 0	
FM m: G c:	10 : 5	FM 4 m 6 : G - c 5
Last 3 Cards:	18%	
C'F C': FC':	3 : 1	C'F 3 C' - : FC' 1
V+Y:	10	V 2 : Y 8
Animal:	36%	
A : H:	18 : 12	A 9 Ad 9 : H 11 Hd 1
M+FM+m:	5+4+6 = 15	
C-C'+c+V+Y:	0+0+5+2+8 = 15	

INTERPRETATION

A careful analysis of the M-response structure is indicated. The experience balance is purely introversive, although the final balance is 15:19. Card I sets up tension, card II producing 3 out of the 5 M's, is loaded on the Y side in one instance Y blending with M on an SW response. M appears again on card IV, where it is in a vista-dictated setting and finally on card IX, again against a background.

M against m:

As M is used so does m awareness increase and in the final analysis m outweighs M, blending with Y and C during the course of the test. This reveals that although he is richly endowed with inner resources, the inner tensions are too strong for him to gain effective relief in fantasy living, fluid as this fantasy is.

M against Y:

M increases in the Y setting of card II, i.e. withdrawal is both into autistic living and emotional passivity and the blending of YM in the vista response reveals the painful nature of these withdrawals. The increased autism here may be due to the inner turmoil and the intense M in such a setting reflects a drive for narcissistic need-fulfilment, rather than a drive towards creativity (creativity indeed is present, but in the high discriminatory use of d, di, de responses; vide approach and content). The great use of M here makes the inner living more personalized: the subject is forced to resort to fantasy for relief (from m or from Y?) and to help him in his efforts at need-fulfilment (vide clinical note).

M and C:

C which could enrich the personality serve as a shock absorber against the intensity of the inner life, is absent. The urge of feelings inwards is not offset by the urge of feelings outward. This subject's wish-fulfilling activity brings him thus very little joy. There is no pleasureable

...living/....

living either within the imaginative world or in the outer world. So although autistic living dominates it does not serve as an effective technique, brings no release from the painful experience or the vague apprehension.

M and S:

The S-structure of 45x against 1x3 in such a setting reveals that self-critical feelings are present but the tendency towards self-assertion is stronger. This is surprising in this context, but is a good augury. Taken with the good discriminating use of d% (37%) and the ratio FM m:C'c it reveals that he can summon some energy to meet demands of the environment and can organize meaningfully the relationships he is capable of dealing with, although the amount of affective energy remains small and the avoidance of C reflects the continued emotional timidity and isolation. M, therefore, although it is his major defence mechanism and he exploits it well when depression becomes intense, leaves him with a sense of inadequacy and insecurity, and the very presence of the high M sum becomes ~~st~~ instead a factor instrumental in constricting the personality functioning.

NAME: M.M. SEX: M AGE: 20 EDUC.: 3RD YEAR B.Sc.
 TRIBE: SOTHO I.Q. : 116

Case was referred by College Medical Officer after cardiac efficiency tests and other examinations had been carried out.

Subject has had black-outs for the past fortnight and complained of palpitations, head-aches and eyestrain.

Medical sheet includes the following: "Blood Pressure 118/68, which is perfectly normal. Cardiac rhythm is not good and second sound is accentuated."

Post-Rorschach: Power of convergence was found to be poor. Stutterheim treatment commenced a day after the Rorschach Test. 1st Sitting: 8°, 2nd Sitting 8° (3 days later.)

Subject seemed to be disturbed by the change-over from the small battery to the single prisms, i.e. 12° to 18°. He could not take over at this stage of the kinetic treatment. The change-over disturbed the reflex and reduced it from liminal to subliminal. "Positive" 8 and "Negative" 8° in front of dual eye then used and small battery used with bases of prisms 0°-8° towards the subject. After some time the subject could take over more easily and from then onwards improved rapidly reaching 64° in eleven sittings. Headaches and eyestrain disappeared in spite of being in the midst of his examinations and studying till late every night.

- I. A 10 Bat. W: F+: A
 60 Bunk of a bat.
 90 Head is missing.
 130 (Encouraged)
 180 Small dots on the side. di: F+: Dots
 That is all.
- II. (Laughs, no response.)
 A 95 Bottom of tunnel through (424) (D3) (shade) ad: Ym: Vista
 which runs a river, and water movement D1 di: F+: A
 and then these two dog-like creatures with horns on them.
 185 This red down here - D3 S DS: Gm: Vista
 may be some volcanic eruption - something S = water, colour
 coming out continuously D3 = colour
 as the water passes over the whole area here -
 how does it?
 215 These two red - B2 maybe a red di: G: Ad
 (Encouraged. Restless, tail of animal.
 looks away.) (No F)
- III. (Laughs)
 A 120 These two look remotely D10 Fish di: FM: A
 like some fish in water. moving in water. di: F+: H/A
 People, but they have no D11 half-animal.
 legs. DS: F+: At.
 This here the bottom parts D7 D58
 of hips of a person, with
 an opening here.
 190 They seem to be quarrelling D3 di: GF: At.
 over this thing here (mid
 red)

III. (Cont.)

This thing is... who knows? Meat, perhaps? These two creatures are, what are they? (side reeds) They seem to be quarrelling and enjoying it, two old monkeys.

D2
gestulating
d1 & de wildly
with hands and
knees.

D: FM: A

- IV. 90 (Encouraged.)
185 Some deformed human legs, but nothing else. D8 deformed because of these (de of W) D: F-: Hd
- V. 5 Ah! Some animal that can fly, ears, wings, legs and this is the backside, quite plain... it just wishes it could fly. I have never seen such an animal. S27 (positional response) B: pos: At.
175 Shapes here are the tendon of some human creature. D1 D: F-: Hd
This is covering the human thing lying down here, like a blanket. D4, (the darker portions covering the light grey.) D: Y: Dark
- VI. 90 Puts card away from him. Like a skin of some reptile with legs, no tail but a posterior like a frog, flaps here, what a body! WS d24 S30 d26 WS: F-: A
- VII. 25 Puppet dolls put on to some big rocks, human heads. D2 shape only D: F-: H
135 This here (fingers the card) like some river... the river opens through the mountains right into the sea, quite a large opening. d23 DS S the waterway through this valley is cut in between. dDS: IV: Vista
- VIII. 20 Painting, with the creatures holding desparately onto some structure. D1 D5 painted things. D: CFM: A
120 Central part is the vertebral part of some creature. D4 shape D: F-: At.
175 Right down here is the tail and here the hip-bones, curved like hip-bones in this spot. D7 S d23 (positional) DS: pos: At.
These creatures may fall at any time... all this is adhesive. D6, 7 like stickiness that joins parts together, how does it get here? D: c: Stickiness.
- IX.
- A 45 This looks like a head of a very angry person, wants to fight somebody.. the eyes are hidden but I can see they are blazing, here are the ridges of the eyes. D4 D: MM: H
95 These are all. d21 (d1 being spots glittering in the dark)
- X. (Reject.)

S U M M A R Y

R:	24	
Approach:	12% : 83% : 5%	
S:	5	Sx 1 x8 4
Non F:	59%	
F+:	90%	
M:	1	W 12 : M 1
C:	0.5	
U : O:	1 : 5.5	
FM m : C' c:	6 : 1	
Last 3 Cards:	21%	
V.Y:	3	V 1 Y 2
A : H:	9 : 5	
M-FM.m:	1.4+2 = 7	
C+C' c.V.Y:	4+0.1+1+2 = 8	

INTERPRETATION

After most careful consideration of this record and its clinical background the author decided to attempt an interpretation using as a theoretical background the central thesis of Kurt Goldstein, viz: that anxiety is the subjective experience of the organism in a catastrophic condition. An organism is thrown into a catastrophic condition when it cannot cope with the demands of its environment. Feeling a threat to its existence it devises innumerable ways of avoiding catastrophic situations.....Each organism's primal need and tendency are to make its environment adequate to itself and vice versa. But each organism has its own essential capacities which determine how he will endeavour to make the environment adequate. Goldstein agrees with Freud and others that anxiety is a vague and unspecific apprehension. Increasing fear turns eventually into anxiety....and the capacity to bear anxiety is important for the individual's self-realization and for his conquest of his environment.

Turning to the record, the final balance is first viewed against the summary and response structure with particular emphasis on the grey-black cards. Card II sets off the classical "shock" (vide R/T and individual response patterns) and the subject does not recover from this shock. The final balance reveals that he hardly has the equipment fluid and strong enough to make recovery

...anything/....

anything more but of a transient nature. (Vide the solitary M-response on card IX, saturated with m). This fantasy cannot be a healthful defence. The lack of fluidity in the final balance is further complicated by his rigidity in perceptual defence (vide F % which is 90%, and FM c:C c which is 6:1 as against M:C of 1:5.5). Even the Y withdrawal into emotional passivity cannot bring release from tension : on card II, after initial shock, immersion in the black brings forth a withdrawal which is strongly m-dictated (dD:Ym), this is followed by an evasive from-response, followed at 185 seconds by a DS response which is Cm determined, i.e. the subject aware of the threat-producing (tension) situation and finding no release in passive withdrawal (he makes no use of the "popular" M, only of Y) he reveals a flash of self-assertion (S precedes D) in his attempt at attack on the immediate stimulating environment (pure C (m) followed by pure C). This pattern is followed throughout with abortive concessions to an immature fantasy life.

Card VIII sees an intensification of the measures to make himself or his environment adequate (note c), but tension remains (note again them-dictated M on card IX) and he becomes overwhelmed and withdraws finally (complete rejection of card X) into negativism.

Focusing attention on the high F % and low M : the rigidity has lead to an even greater apprehension which then engulfs the whole structure so that he feels his very existence is endangered. The anxiety here being such a discomforting state, he tries to "rationalize" anxiety in terms of actual organic fears (vide clinical note)..

NAME: L.M.

SEX: M

AGE: 23

EDUC.: 3RD YEAR
B.A.

A hard-working student who takes a leading and active part in Students' Christian Association activities and charity organizations in the area. Determined to get distinctions in his major subjects. Highest marks in Course II of these subjects: 41% and 47%.

I.	A	20	Person being <u>crushed</u> by two animals.	He is being squashed by an unseen animal or beast of prey.	W: FM: H & A
		90	Mask at a ball.	Eyes come here - too big though.	WB: F+: Cer.
II.	A	30	Blood of the people squashed - those within the grip of the darkness, (Fingers red & persistently.)	Blood that is still sticky - although it is old blood.	Di: cC: Blood
		>V 70 ^	Could be two persons who have nothing to do with these men, fighting and dragging something out of the fire, something they are going to eat.		Di: M: H
III.	A	5	Two persons and a huge drum -	Beating the drum.	Di: M: H
		40	This must be a bow-tie.	Form only.	Di: F+:
		100	Insects - insects crawling into shells.	Within the mass. These here (very small detail) crawling into the darker crevices. Can they escape?	Clothes di: YF: A
IV.	A	5	Insect's head.	D5. Form only.	Di: F+: Ad
		10	Inside of an animal.	W. Form only.	W: F+: At
		30	An island.		W: F+: Geog.
		45	Bays.	All round the edges.	di: F: Geog.
		90	Big pond.	829.	S: F+: Water
		120	Can also be a can with oil inside.	829.	S: F+: Obj.
V.	A	30	Carcass.	Of a sheep.	W: F+: At
		70	Ears.	Of an animal.	Di: F+: Ad
		80	Flying animal.		W: FM: A
VI.	A	10	Head of a wild cat.	Because of whiskers.	Di: F+: Ad
		100	These spots here are blood - dried blood after the slaughtering. (Fingering)	di	di: cF: Blood
VII.	A	5	Rocks balancing.	They will topple over.	Di: mF: Rocks
VIII.	A	70	Chameleons slipping down after they have had a meal.	Perhaps they are lethargic and have full stomachs.	Di: FM: A (Fab.)
		120	Dyed wool, like you get in the shops.	Soft and warm.	Di: cC: Ad

IX.	25	An opening into a forest leading to a path in the centre.	Top white space.	SD: F: Vista
	55	Semen dripping.	(inside mid S) penis not erect.	di: m: F: Semen
		Inland lake surrounded by forests above the water.		sD: V: F: Vista
		May be various inks. -	Just splashed over card.	W: F: - Inks
X.	A 5	Rats eating a rotten tree. -	Gnawing perhaps at dead insects inside.	D: F: M: A
	50	Inside of a lung -	Red, fleshy parts with blood clots and some fresh blood dripping down.	D: G: M: At.
	120	Rabbit's head. The whole thing may be a foreign scene, like one sees in technicolor, of little animals and cartoons, almost like 3D.		D: F: Ad. W: F: - Scene

SUMMARY

R:	43	
Approach:	26% : 51% : 23%	
S:	5	
Non F:	58%	
F:	19%	
M:	1	
O:	6	W : M 11 : 1
M : O:	14 : 7	O 4 OF - FO -
FM m: O o:	26%	FM 5 = 9 : 0 4 = 3
Last 3 Cards:	0 : 1	O'F - O' - : FO' 1
O'F: O': FO':	10	V 2 : Y 8
V+Y:	17%	
Animal:	9 : 3	A 6 Ad 3 : H 1 Hd 2
A : M:	1+5+9 = 15	
M+FM+m:	4+0+3+2+8 = 17	
G+G' e+V+Y:		

INTERPRETATION

Viewing the final balance of $M+FM+m$ (1+5+9) : $O+O' e+V+Y$ (4+0+3+2+8) against the summary setting one finds an overwhelming emotional lability and free-floating anxiety with powerful passive needs (patent in the V-Y response structure). The subject's capacity for adaptivity and contact of any kind is almost completely lacking, respect for reality is disturbingly poor (vide the thin tenuous bond as revealed by the F+ of 19%, the lack of formal O against a sum O of 6, W:D, W:M, A%). More disturbing even than

...this/....

this is that the passivity as evidenced in the scoring has a decidedly negativistic, demanding and aggressive quality (vide (1) his handling of white space responses on card I and particularly at 10 seconds on card II where SW is determined by pure C blending with m and shaded Y; (2) ratios W:D, W:M).

Critical control is thus underemphasized, and is even ineffectual (vide the blending of pure C with m and even with Y). Restraint, especially critical restraint, is poorly developed, or if developed is not readily applied.

A further strong indication of the devaluation of creativity and control in thinking is reflected in the solitary M of card III, coalescing with c. This Mc presence on card III is even more significant when viewed against the sum FM m, C'c and W:M. This leads one to believe that his inner creativity is on a primitive, syncretistic level. The poor reality testing adds further weight to this belief.

It is mainly in his conception of reality that one must look for the crux of his problem. It is akin to what has been observed in some two hundred records of so-called psychopaths among the inmates of non-european (African and Coloured) reformatories in this country. Those aspects of the "ego" which have to do with active understanding, acceptance and interpretation are weakly developed and rigidly fixated on an unarticulated level, lacking in perspective. So aggressions and contrariness (C, m, S patterns) are just below the surface, under some weak control (vide Ym, c responses), he assumes a passive, watchful role (vide C+V+Y of final balance, his handling of the vista dictated responses and the blending of these with m and pure C), but this passivity is not, however, backed up by readiness for emotional output or social adaptation - he has withdrawn too far. And this is a danger. His inner life has not matured. He functions at the level of an early adolescent in this respect (vide final balance). So withdrawal into fantasy cannot be a healthful defence, it cannot absorb the

...anxiety/....

anxiety adequately. Small wonder then that he withdraws so often into emotional passivity (note the Y-structures) but intense excitement accompanies this withdrawal (vide again C & Ym structures), and to defend himself against this and against his self-assertiveness (vide again the handling of the S-responses & W:M) he further withdraws, physically, from social contact and shuts out the environment (vide A², F⁺, d²) for a time.

NAME: OLIVER

SEX: M

AGE: 23

EDUC.: 1ST YEAR B.A.

Subject seems convinced that he will fail all his papers and wished to write in February instead. This request not granted by the authorities.

- I. A 5 Bat suspended in mid-air. Like a bird waiting for thermal, hovering. W: FM: A
- 10 May also be a person being flown away by two huge birds. Supplicating, but may be dead; it may even be a child. W: FM: A & H
- 15 This surely is mud splashed all over. Dark, murky texture. W: c: Mud
- 60 A man in one of those old-fashioned aeroplanes - he is a Lord, has a moustache - there is no cover on top - open cockpit. D: F+: H: O
- 100 Crown. Of King or Queen. W: F+: Cer.
- 200 A swimmer dropping from a distance into a pool, the water splashing along as he dives in - Midline D & d. Dd: YNm: H
- 240 Bay of an island. Simply because I have been in dark caves like this - no sunlight coming in - de of W. de: F+: Geog.
- 290 Someone shot through the heart. Lighter portions where heart had been before the shooting. d: F+: H
- II. A 7 Two bears fighting with their heads all bloody and blood streaming all down to their feet. W: FM: A
- >A 40 Lamp burning in darkness. S: F+: Lamp
- 60 Poor dissected little creature with blood all over it. D: OF: At.
- 170 Two animals with sharp red heads, one on top of another being thrown by some evil force this way. D: OF: A
- <>A 180 Mud splashed all over. Dark portions. D: c: Mud
- III. A 15 Two humans carrying something they are going to eat. W: M: H
- 40 Eye in the middle here. Lighter portion of D6. d: F+: Hd.
- 100 This is an evil sign - the colour red is hope but the black represents fear - the bow-tie is red because it represents civilisation. Abs.
- IV. A 70 Clouds, or no maybe an X-ray of a lung, diseased TB lung - very much like the last one - only here there is no civilisation, - only the clouds - Clouds drifting. W: FY: At.
- W: Ym: Clouds

- V. A 20 A bat stopped flying in mid-air - maybe he is waiting to swoop down onto something he sees below - it may also be an angel waiting for death - Bats can stay in mid-air because of the vibration like radar in their wings. W: FM: A
- VI. 25 A tortoise but how can the tortoise get here - maybe someone threw him up - in the sky. (laughs) he may be trying to fly to come. W: FM: A
- VII. A 180 Very much like hills with clouds coming over, or may be only clouds - the hills may be hidden by the clouds - it changes form so quickly if you look up - W: Ym: Cl.
- VIII. A 60 The red again seems to represent civilization here - only now it is not so strong. Abs.
- 80 Perhaps two chameleons trying to climb but they appear to be moving into empty sky, where they will again be suspended - D: Fm: A
- IX. A 30 There are too many colours here - the symbol for civilization now appears to be swamped - perhaps this means the revolution - a sort of half way stage - they merge gradually as you can see here - but the predominant dark or red is gone - Colourings are very confused, I cannot give it labels - Ser. & Abs.
- X. A 30 In the middle there appears to be an avenue perhaps leading to the set-up of the previous card - yes very much like a pathway all up here - but where is it leading to? (Laughs) I thought so, here are our bats - they had fallen through space and have now lost their wings and (laughs) what a sight they look, climbing like cockroaches up a dry crust of bread, very tired (laughs) S. S: F: Path D: FM: A: Fab.

X. (Cont.)

I wonder if their wings
will grow again - perhaps
they represent the evil I
saw on the first card.

240 This may be water - Surrounding S S: F-: Water
This may be a stick d: F-: Obj.
planted in the ground - d: F-: Obj.
This may be a stump of a
tree not quite dead - d: VF: Vista
This may be a log over Tab.
the waterfall - but, of
course, you cannot cross
over it - it is only for
animals and insects when
they are hunted.

S U M M A R Y

R:	28	
Approach:	43 : 36 : 21	
S:	3	
Don F:	61	
F+:	36	
C:	2	a 12 : M 2
G:	3	C 3 CF 2 FC -
E : C:	2 : 6.5	
FM m: C c:	10 : 6	FM 7 m 3 : C 5 c 1
Last 3 Cards:	25	
C'FC' : FC':	-	
V+Y:	5	V 1 : Y 4
Animal:	29	
A : H:	8 : 7	A 8 Ad - : H 6 Hd 1
S+FM+m:	M 2, FC 7, m 3, = 12	
C+C'+c+V+Y:	C 3, C' -, c 1, V 1, Y 4, = 9	

INTERPRETATION

This record reveals an introverted person who can maintain an inner stability. He is capable of using his inner resources effectively and this he does immediately upon presentation of the first card.

The experience balance is fluid and measured on the Levy Movement Scale his M energy is evaluated fairly high for his group. But it is not only his inner resources that he exploits so well. Card I also contains the solitary pure C of the record, revealing a flash of emotional impulsivity over which he has little control for he experiences too intensely (note M pattern).

...Through/.....

Through the record of the first 8 cards this intensity of feeling is revealed (vide the persistent m and m threshold where FM is scored e.g. on card VIII; "chameleons trying to climb.....appear to be moving into empty sky.....suspended"). Only the grey-black cards are loaded with indices of anxiety. The colour cards initiate colour naming, abstract and the symbolism type of response.

The core of the personality structure seems to consist of a deep sense of inferiority and an anxiety which he can barely cope with in spite of, or because of, his intensity of feeling. The subject is under an urgency to do something about these feelings. His facile resort to fantasy brings very little relief (vide card I sequence; FM - FM - C - F - YMm), so does too his evasion of the obvious. He attempts another strategy viz. that of self-assertion (vide W%, W:M and the 3 pure S responses), but the (M+FM+m) structure is too heavily weighted for him to keep up a sustained effort at self-assertion. None of the three defences revealed in the record brings him very far; it only increases the feelings of inferiority and insecurity (vide the "bat suspended in mid-air" of card I).

On the last 3 cards he abandons any worthwhile attempt at coping or adjustment and the pattern becomes undisciplined which may lead to aggression or some other equally negative technique.

NAME: SNINGWA E.

SEX: M.

AGE: 21

EDUC.: 1ST YEAR
B. SC.

TRIBE: ZULU

Medical diagnosis acute neurosthemia.

I.	^	5	Flying thing.	W.	W: FM: Obj.
		14	Brains of dog fish.	D1, S30, 829	DS: F-: At.
		25	Anterior ventral view of skull, of dog fish.	W	W: F-: Ad
		45	Map.	W	W: F-: Geo.
		70	U.S.A. Army badge.	W	W: F-: Obj.
		97	Reich army badge.	W	W: F-: Obj.
		115	Mask.	W	W: F-: Obj.
		120	Mouth of angry or roaring lion.	D1, S29, 30.	D: F-: Ad.
		135	Laplander.	W	W: F-: A
		160	Meowing cat.	W	W: F-: A
II.	^	7	Map of Australia.	S5	S: F-: Geo.
		15	Spinning top.	S5	S: F-: Obj.
		31	Cat's face.	W	W: F-: A: F
		41	Boxing bears.	D1	D: F-: A: F
		65	Dancing Laplanders.	D1	D: F-: A: P
		75	Two baboons.	D1	D: F-: A: P
		85	Garden path.	S29 up.	S: F-: Obj.
		105	Lighthouse.	D4	D: F-: Obj.
III.	^	5	Two coons.	D6 down	D: F-: A
		9	Garden path of castle.	D5 "	D: F-: Obj.
		15	Two chicks.	D5	D: F-: A
		30	Two hedges	D4	D: F-: Obj.
		45	Country place.	Set. D4	D: F-: Arch.
		61	Ancient church or castle.	D8	D: F-: Arch.
		75	Military outpost in olden times.	d29	d: F-: Hist.
		85	Manor.	D8	D: F-: Obj.
		115	Two cowboys.	D6	D: F-: H: F
		119	Map of Italy.	D5	D: F-: Geo.
		130	Map of England.	D22	D: F-: Geo.
IV.	^	11	Kaross.	W	W: F-: Obj.: P
		23	Insect.	W	W: F-: A
		40	Lady's blouse.	D3 & d30	D: F-: Obj.
		50	Brooch.	W	W: F-: Obj.
		71	Portugal and Spain.	D8, 2	D: F-: Geo.
		91	Chicks embryo.	D3, 5	D: F-: A
		105	Blood vascular system of crawfish.	"	D: F-: Ad
		120	Nervous system of locust.	"	D: F-: Ad
V.	^	2	Kaross.	W	W: F-: Obj.
		15	Nervous system of locust.	D6, 7	D: F-: Ad.
		25	Blood vascular system of crawfish.	"	D: F-: Ad
		40	Spain and Portugal.	d21	d: F-: Geo.
		65	Brain of dog fish with anterior, choroid plexus.	D2	D: F-: Ad.
		90	An old castle, not seen but read of, with two guards on each side.	D6, 5	D: F-: Obj.
		120	Range of mountains - rocky sea coast.	d26, 21	d: F-: Geo.

V. (Cont.)

145	Two dead buck.	D4	D: F-: A
160	European cave men read of.	D4	D: F-: H
180	Rabbit seen from back.	D2, 6, 7, S29.	D: F-: A

VI. A	1	Kaross.	W	W: F-: Obj.: P
	7	Chick embryo.	D7	D: F-: A
	15	Aerial view of railway line.	d22	d: F-: Obj.
	25	A cat.		D: F-: A
	31	A cobra.	D7	D: F-: A
	45	Long stick used in Anglican Church.	W	W: F-: Obj.
	70	Shoe-horn.	W	W: F-: Obj.
	93	Bad sore.	W	W: F-: Ad.
	112	Nervous system of locust.	perp. mid	D: F-: Ad.
	117	Flying birds.	Below d26	d: FM: A
	125	Snake.	perp. mid	D: F-: A
	128	Map of South Africa.	shoulders	D: F-: Geo.
	130	Monkey's face.	shoulders	D: F-: Ad.
	140	Aeroplane.	W	W: F-: Obj.

VII. A	2	Pelvic girdle of mammal.	W	W: F-: Ad.
	14	Horseshoe or hoop.	d22	d: F-: Obj.
	25	Map of Australia.	S7	S: F-: Geo.
	55	Park walk.	Bet. D6	D: FC: Obj.
	61	Range of snow mountains.	D5	D: FC: Obj.
	85	Hedge.	D6	D: FC: Obj.

VIII. A	5	Two mice.	D1	D: F-: A: P
	10	Front portion of rabbit skull.	W	W: F-: At.
	25	British Coat of Arms.	D4 & d22	D: F-: Obj.
	30	Skeleton.	D3 & d27	D: F-: At.
	40	Chick embryo.	D4 & S3	D: F-: At.
	50	Set of false teeth.	D7	D: F-: Obj.

IX. A	5	Skyscraper.	D5	D: F-: Obj.
	12	Bright evening in large city.	W88	W8: F-: Obj.
	31	Chick embryo.	D5 down	D: F-: A
	43	Two fencers.	D3	D: F-: H
	56	Crowded room.	d23	d: F-: Obj.
	73	Monument.	d23	d: F-: Obj.
	90	Two buglers.	D3	D: F-: H
	100	Insect - do not know which.	W	W: F-: A

X. A	12	Two beetles.	D1	D: F-: A
	15	Steamship.	D8, 24	D: F-: Obj.
	30	Termites.	D7	D: F-: A
	40	Observation balloons.	D3	D: F-: Obj.
	50	East coast of U.S.A.	d26, 31.	d: F-: Geo.
	61	Big oil factory.	D24	D: F-: Arch.
	70	Egyptian citadel.	D28	D: F-: Arch.
	80	Two owls.	D8	D: F-: A
	90	Two ewes.	D22	D: F-: A
	103	Buckingham Palace.	D5	D: F-: Obj.
	118	Salt pot.	D34	D: F-: Obj.
	130	Two lions.	D2	D: F-: A
	140	A glider.	D3	D: F-: H.

S U M M A R Y

R:	94	
Approach:	23% : 68% : 10%	
S:	6	Sx 4 xs 2
Non F:	5%	
F:	54%	
H:	-	W 22 : H -
C:	1.5	C - CP - FC 3
M : C:	- : 1.5	
FM-m: C-c:	2 : 3	FM 2 m - : C 3 c -
Last 3 Cards:	29%	
C-F-C' : FC':	0 : 0	
V Y:	-	
Animal:	40%	
A : H:	36 : 5	A 25 Ad 11 : H 5 Hd -
N+FM-m:	0.2.0 = 2	
C-C' c-V-Y:	3.0.0.0.0 = 3	

INTERPRETATION

The subject calls into play little behaviour patterns when confronted by a problem. (It may be that in this case his present condition is partly responsible for this - vide clinical note).

Defence mechanisms are not called into action. Inwardly he is without compensations. There is no direct relationship between the presence of anxiety and the presence of behaviour mechanisms for the avoiding of the situation. The behaviour mechanism may in this case be structured in the form of a psychological symptom and the anxiety-creating conflict is overcome before it reaches the level of painful awareness. The defence is not against the anxiety but rather against the anxiety-creating condition.

Productivity, approach, S pattern, C pattern all indicate that the subject is disposed towards keeping people benevolently disposed towards him. He feels an inner command to add everything which he sees (which may be yet another symptom of the compliant nature). This same urge prevents him seeing things in their unitary relationship (vide R and F+%). The gray-black cards call forth pure S responses, poorly form-determined, and this, with the high productivity, can betray an ego insufficiency; he cannot make up his mind whether to assert himself or to cling submissively, to remain compliant. By attending purely to form he avoids having to face the painful situation. His is a

...compulsive/....

compulsive mechanism of reassurance by which he attempts to effect adjustment, but his deficiency in insight, lack of wish-fulfilling activity and curbed motility (lack of M, Non F% and S pattern viewed against the final balance) prevent him from developing more realistic views about himself and his environment. His only technique, therefore, is to effect a compliant attitude and this is the only mechanism he has at his disposal in coping with a painful situation.

NAME: A. MARKS

SEX: M.

AGE: 27

EDUC.: 1ST YEAR
B. Sc.

TRIBE: SOTHO.

Worked at an Insurance Company in Johannesburg for the past 8 years in order to save money for a university career. Married 5 years ago, one child. Wife is working, but often suffers ill-health.

- I. A 40 Pattern of the pubic bone, more or less. D: F-: At
60 Top, dark clouds it appears so. D: Y: Cl.
90 Inner portion, an animal. D: F-: A
120 Light and darkness, the shades within the pattern. W: Y: Shades
- II. A 40 Darker pattern super-imposed over the red.
VA 60 This (bottom red) a butterfly. (F only) D: F-: A
120 Two things wanting to get to each other but obstructed by this pinnacle (2 top reds) D: H: H
D: F-: Pinnacle
- III. A 5 Two figures pulling at something - Comical H. figures. W: H: H (Fab.)
90 These two (reds) patches of blood in the fighting of these people. D: C: Blood
120 This (mid-red) represents civilization -
because H figures should not fight. This bow-tie is here as civilization, telling them not to fight - Abstract this red (top) is blood and this red (centre) is teaching not to have pugnacious feeling.
- IV. A 50 X-ray photograph, sternum right down the middle, but these two things have no connection. W: F-: Anat.
90 In middle of sternum it seems to be squashed, the bones are squashed (the shading parts in mid D). D: cF: Anat.
- V. A 10 Looks like a bat or insect with feelers - it is some kind of a black bird. W: F-: A
60 When I saw this a poem struck me - the imagery of evil - this is associated with black evil. Abstract

- VI. A 60 Middle portion takes the form of a sceptre (mid D)
Whole thing: a snake with skin spread out, and the flesh right here in middle - all spread out - and these two black marks could be the eyes of the snake.
D: F-: Ger.
W: YF: A
- VII. A 30 Two faces, profiles of two faces only. H. faces. d: F-: Hd.
90 Could also be taken as two forces - This side (right) darker than this side (left) because this (right) is stronger, stronger force. Abstract.
Similarity about the frame of these two forces - human forces.
at enmity with each other.
- VIII. A 20 Chameleon going from the reddish to the blue - and so changing colour as it moves from one to the other - same on both sides - even the legs are changing colour.
In middle, I don't know why, but there is the sternum again, joining with the ribs. D: F-: Anat.
- IX. A 30 Water-colour mixings in the water-colour tray - its spread out to get it transparent - all mixed to the outside to get true colours eventually. W: Gm: Colour
Something dividing the colours here - a distinct line down the centre dividing the colours -
At top the colours seem to want to meet and at bottom they really meet.
120 Colours interfuse and new colours are formed.
- X. A 30 Bottom red looks like a scandalabra with hooks for bulbs to be placed in. D: F-: Obj.
Bottom green - rabbit.
60 Buck in flight - brown detail. C: FM: A
This like an adapter with two separate places to put the bulbs in. d: F-: Obj.
Middle yellow - wishbone.
180 Path with flowers on the side, lawn in centre - all rather colourful - there's a pond, two ponds on either side; with bridge over the connecting portion (middle "rabbit" blue). ES: CF: Vista
This light (wishbone) is just in front of an entrance.

S U M M A R Y

R:	23	
Approach:	30% : 57% : 23%	
S:	1	Sx - xS 1
Non F:	48%	
F:	17%	
M:	2	H 7 : H 2
C:	4	C 2 CF 1 FC -
M : C:	2 : 4	
FM m: O o:	3 : 3	FM 2 m 1 : O 3 c -
Last 3 Cards:	30%	
O'F O' : FO'	0 : 0	
V+Y:	3	V - : Y 3
Animal:	30%	
A : H:	7 : 3	A 7 Ad - : H 2 Hd 1
H-FM+m:	2+2+1 = 5	
G-C' + c + V + Y:	3+0+1+0+3 = 7	

I N T E R P R E T A T I O N

In considering an interpretation of this record and its summary structure it is pertinent to turn again to Mowrer's recent presentation of his concept of anxiety. By and large, Mowrer holds, the conflicts which are most likely to cause anxiety are of an ethical nature. The sources of the conflicts are social fear and guilt. What the individual fears is social punishment and withdrawal of love and approval on the part of the significant other person in his constellation of relationships. Mowrer advances a "guilt-theory" of anxiety, rather than "impulse-theory". Anxiety is the product not of too little satisfaction, but of immaturity and guilt.

One of the significant implications of Mowrer's viewpoint is that anxiety plays a constructive, positive role in human development. Mowrer's analysis illuminates aspects of the problem of anxiety in culture which have often been overlooked. A good demonstration of part of Mowrer's argument is found in the case of this subject. (Mowrer endeavours to limit his use of the term of anxiety to those instances in which it means neurotic anxiety.)

This subject's record reveals much emotional responsiveness (experience and final balances) but of an impulsive variety (O structure), unintegrated with the intellectual functions

...(F %/....

(F %, W:M, W:D). This emotional responsiveness is experienced (M:C) as disturbing and painful especially to rational control (vide content, use of mid-line and mid D as a means of arriving at abstract symbolism in the response repertoire, card III). The anxiety signs are implicit in the shading and diffusion responses and the intermittent vagueness, especially in the M responses (which score low on the Levy Energy Scale).

The approach, viewed against this Rorschach setting, reveals ambition, and the anxiety seems to be connected too with competitive ambition. However, the anxiety seems to be of the unsystematized kind, deeply disturbing and his way of dealing with it is not by way of fantasy or emotional withdrawal (note M setting and nature of final balance) but rather by denial and evasion and an attempt at intellectualization (vide content on grey-black cards). His handling of the shock cards reveals a pattern illustrative of what Mowrer says with respect to modern western culture : "there is a dichotomy between emotion and intellectual function with an endeavour to control emotions intellectually" and when this control is ineffective, which it is in this record (vide Non F% - F+%, M-type responses, C-structure, W:M) anxiety increases. His redeeming features of competitive ambition and intellectualizing show that he possesses the equipment wherewith to control and cope with the painful experience when it arises, but he cannot deal with it very effectively. Control of emotions remain poor (note Cm blend) withdrawal into fantasy brings no great relief (note the intense static M-response) and self-reliance fades under stress of the grey and coloured masses (W:M increases on colour cards, C blends with m, F decreases, and xS appears on a vista-dictated final response).

NAME: LEONORA

SEX: F

AGE: 20½

EDUC.: 3RD YEAR B.Sc

TRIBE: ZULU

I.Q. : 104

Subject's medical report states a positive Wassermann test.

- I. A 15 Two bushy dogs, playing in a central area with short tails - ears, eyes facing the other way. The whole except W: F: A
D4
D6 tails -
appearance.
ears - d21
appearance.
- II. A 10 Two women, heads covered with red winter hat, they are fur dresses - cannot see feet - both identical hands are gloved - clasp-
ing hands. D1 & 2 appearance,
form. W: FO': M: H
D4 appearance
Red dresses on - D1 colour
Knees bent.
Necks
I see elbows. d31 appearance
Woman left smiling has appearance.
small nose - I don't see
the face of the other
woman.
- III. A 10 I see two people who are identical. - They are in D11 appearance D: M: G: H:
high-heeled shoes. Fab.
Both are old men.
Faces are hairy.
Holding on rocks. D10 appearance
Faces justify
age, are hairy.
D4 appearance -
solid, and
motionless.
There is a stream of water. D7 it looks D: M: Water
mobile like
water.
40 The men are disgusted or Their expression:
angry at each other. anger.
- IV. A I see body of a little child - dressed in old D3, 5, 1, 7 form D: F: H:
man's clothes and shoes and appearance.
D2 clothes, D6
form.
V I see the neck - no head. D1 appearance.
Another little child show-
ing at the back - the feet
only are visible. The
child is covered by some-
thing.
A 165 Long like a sack. D5 - texture D: OF: Obj.
soft, shape,
appearance.
- V. (Gazes at the card - puts it far from the face.)
A 75 I see two children. D5 appearance D: F: H:
form - faces Cont.
distinct. with A.
I see their heads, eye-
lashes and the hair.
Both folding arms - they
are sleeping. d21 appearance,
motionless, quiet-
ness, texture. (Fab.)

V. (Cont.)

- One leg of each child is bigger while the other is far too small. They are covered by the wings of a bat.
Ears pointing up like donkey's ears.
One child is fast asleep while the other is smiling. The legs of the bat without the front part.
The feet of all the three creatures not showing.
245 Space below looks like a snowy mountain - wooded.
- D1 & d22, legs appearance.
Whole blot including D5, d21 & d22 bat.
D2 appearance.
Movement of eye-lashes fallen.
D3 appearance.
- Space below blot, S:G:R:Ktn. appearance - colour pure white.
- VI. A 65 Ubulamanzi - I see it on the upper part of the blot. That animal when joined to the rest part of the blot looks like dragonfly. I see something which has no head. I see children - young and small - sitting back to back - no heads - their feet stretched and hands lifted up. (Signs of inhibition)
380 Something unpalatable.
- D8 appearance. D: F-: Obj.
D8, 5 & 3. D: F-: A
D4 form D: F-: A
(Missing)
- d25 d: H: H: Feb.
- II. A 30 I see - little children's jackets - I see two people putting on masks. They have protruding portions of the masks. They have elongated necks. They have chimpanzee faces - Their hands are hidden at the back. The centre looks like a pool of still water. When I look at the whole space it looks like a pretty vase of flowers. The people have backs facing each other while their chests are turned and hands lifted up. (This came as an afterthought.)
- d22, form, appearance. d: F-: Obj.
D2 appearance
D5 position, form. D: H: H: (Cont.)
appearance of d21
S7 appears quiet or deep. S: FV: Water
S7 form S: F-: Obj.
D3 shape & form D: F-: H
- III. A 90 Two animals - fierce animals of the wood - like tiger. They are moving - tails sticking in the mess - have feet, heads. I see portion of ribs, right at the centre. On either side it seems like stretching apart, holding on something I cannot name. Massiveness of a lion's chest.
- D1 appearance, frightful form. D: FMc: A: Feb.
Moving, climbing up something.
D7 colour (mess)
D3 or S3 structure. D: F-: At.
D4 form D: mc: unknown
d22 form

III. (Cont.)

This part looks like something I cannot say - I am not brave enough...
(encouraged)

325 Looks like the woman sexual organ - a virgin.

d23, position, structure & texture.

d:posro: Anat.

IX. IV 65 I see a woman's cross-section from the uterus right out - (the central portion of the blot)
The passage of the sexual organ.
I could call these parts ends of thighs -

D4, 10, 1 & 3

D: F+: Anat.

D5 shape, appearance.

D: F+: Anat.

D4, position in relation to the whole blot.

D: pos: Anat

I can see the uterus holes.

D1 position and the holes.

D3: F+: Anat

A These are the hip-bones. The abdomen. (Beginning of the upper abdomen)
(Hesitant and sighs - signs of inhibition.)

S29 shape.

The space above D3

345 She is a virgin.

d30, filled up, not open, therefore virgin.

D10 the opening.

X.

A 15 Beautiful bunch of flowers, scattered.
This looks like a vase. Flowers have just been thrown in -
Some flowers have fallen, are on the outside, very tiny and soft.
Have leaves.

D4, 2, 3 - pretty & yellow like saliva.
D9, the shape.

W: Co: Bot.

D2, 3, 4, no arrangement, therefore thrown.

Green, d22 shape & colour.

D1 - structure and shape.

D: F+: A

150

Two structures outside look like beetle with huge feet.

S U M M A R Y

R:	27	
Approach:	11% : 78% : 11%	
S:	4	Sx 3, xs 1
Non F:	44%	
F+:	86%	
M:	3	H 3 : M 4
O:	2	C 1, CF 0, FC 1
M : C:	3 : 2	
FM+m : C+c:	3 : 6	
Last 3 Cards:	37%	FM 1, m 2 : C 2, C 4
C' F C' FC':	1	
V+Y:	1	V 0 : Y 1
Animal:	22%	
A : H:	6 : 7	A 6 Ad 0 : H 7 Hd 0
M+FM-m:	3.1-2 = 6	
C-C' + c+V+Y:	2+1-4+0+1 = 8	

INTERPRETATION

There is in this record a rich and ready capacity for imaginative activity. The experience balance is fluid and the final balance, viewed against the approach, Non F $\frac{1}{2}$ and S-pattern, reveals a personality structure in which M (&FM, m) energies are shaped into specific forms and become effectively creative forces. One must again return to a consideration of Liddell's paper on the concept of anxiety.¹ The subject's approach, F $\frac{1}{2}$, At responses and ratio (FM+m: C'+c) reveal a rigidity and an intensity resulting in an alertness to the immediate environment (c coalesces with m, with pure C on colour cards.)

The fluid experience balance reveals a good potential for creativity and unlike the case of Hahu she is capable of making good use of M and even m. On the final balance the load is on c with only one concession to Y, so withdrawal into emotional passivity is hardly her favourite technique to seek release.

The final balance reads 6:8; she is ever alert to immediate external stimuli (note sequence and the emergence of C, c, C' even when fantasy activity is on the threshold, e.g. FM blending with c).

Tenseness, alertness and caution rather than vague, generalized apprehensive behaviour characterizes the personality structure. Vigilance serves her well and indeed it accompanies the traces of anxiety "as its shadow". Liddell's thesis about the relation between intelligence and anxiety is as worthy of consideration in this case as it is in the case of Hahu. Only this subject reveals a greater maturity and flexibility in her handling of M and can exploit, on occasion, her M potential to the extent that autistic living can be resorted to, although it does not relieve the generalized feelings of vigilance and alertness. The feelings remain, are not absorbed by M or even C (vide again her handling of m and c, her rigid F $\frac{1}{2}$ and S-awareness). The intense alertness sees to that.

1. Liddell, H: The Role of Vigilance in the Development of Animal Neurosis. (Paper read before the American Psychopathological Association, N.Y., June 4, 1949.

(The subject's handling of S and the general background reveals that S must here be construed not as being indicative of contrariness or opposition or even aggressive, hostile tendencies or feelings of self-criticism (xS) but rather as a tendency toward some mastery of the environment or from individuals from whence can come painful experiences.)

NAME: BETSY LEBITSA. SEX: F

AGE: 18

EDUC.: 1ST YEAR B.A.

TRIBE: ZULU

An active member of numerous college societies.

- | | | | | |
|-------|-------------|--|---|----------------------------|
| I. | ^ 15 | Vertebra | Shape of H. | W: F+: At. |
| II. | ^ 10 | Two people hands together laughing and slapping. | | W: M: H |
| III. | ^ 25
70 | Mickey Mice. Angels and witches. | About to jump and act. D2 & D9. Angels flying away from witches. | D: FM: A
D: FM: H & A |
| IV. | ^ 30 | Roots. | The "massness" of the whole thing - all soft and clayey. (Fingers card.) | W: cF: Bot. |
| V. | ^ 100 | Sheep. | Dissected and all bloody - here are some bones and around the bones you see darker blood. | W: cF: Bot. |
| VI. | ^ 25 | Big owl. | Because of the eyes. | di W: F-: A |
| VII. | ^ 20 | Two clouds coming together and in between a big precipice opening up for the ground... | Shading. | W: mY: Clouds |
| VIII. | ^ 5
70 | Mice climbing up a branch. Also two leopards here trying to climb up from the bottom. | | D: FM: A
di: FM: A |
| IX. | ^ 20
110 | A flowering Xerophyte. Pulpit of a Roman Catholic Church with the lights on from behind and the dark in front. Lights are very, very faint and far at the back is another light where the music is. The lights flicker off and on. It is a strange church. | Because of lovely colours and shape too. | W: CF: Bot.
W: Vm: Cer. |
| X. | ^ 70 | All technicolor stage in America; at the back dragons and wild animals - ancient things which come forward to the front where the lights flicker all the time. | | W: Cm: Cer. |

S U M M A R Y

R: 13
 Approach: 62% : 23% : 15%
 S: -
 Non F: 85%
 F: 50%
 M: 1
 C: 2.5
 M : C: 1 : 2.5
 FM-m: C-c: 7 : 4
 Last 3 Cardst 38%
 CF-C: FC: -
 V Y: 2
 Animal: 38%
 A : H: 5 : 2
 M-FM-m: 1.4.3 = 8
 C-C'-c-V-Y: 2.5 - 2.1.1 = 6.9

W 8 : M 1
 C 1.5 CF 1 FC -
 FM 4 m 3 : C 2 c 2
 V 1 : Y 1
 A 5 Ad - : H 2 Hd -

I N T E R P R E T A T I O N

Although the record is meagre in responses there is enough evidence to reveal a personality with a spurious ambition but with no strong feelings ^{of, or} ~~for~~/urge ~~or~~ for independence or self-assertion (vide final balance and the weighting of FM and m). She is genuinely introverted (M+FM+m = 8, Non F% 85%) and there is an avoidance of colour which reflects an unusual emotional timidity.

While she is not lacking in imaginative excitation, there is only an immature awareness (vide final balance again) of the nature of her aroused feelings. The solitary M against the sum reveals a deficiency in self-control and critical insight. So while she may appear to be superficially outgoing and spontaneous (vide clinical note) she is basically withdrawn, with a minimal return of affection. Her handling of the colour cards shows a personality self-absorbed with herself and her child's fantasy (vide di : FM of card VIII and the V & C blends with m on cards IX and X); there is an attempt at some sort of brittle achievement (vide the extended W responses) but there is no evidence that she creatively applies herself.

It is perhaps her egocentricity and her inability to strike out independently that has made her anxious for the c-pattern, the record is the only real clue to her concern to relate herself genuinely to her environment.

NAME: J.S.M.

SEX: M

AGE: 20½

EDUC.: 2ND YEAR B.A.

TRIBE: SHONA

I. Q.: 109

Medical report: Since his advent to the College two years ago this subject has been a frequent visitor to the evening surgery of the College Medical Officer. Often complains of hysterical paralysis of the right arm, beginning in the tips of the fingers and spreading up the arm to the shoulders. Has twice been hospitalized for observation as a result of this complaint.

The last report gave him a clean bill of health.

- I. A 50 I should say it is an insect with outstretched wings, top part, mouth, claws. W: F+:A
- v 90 That is all.
- A 150 That is all.
- II. A 50 It is a -
- 70 two babies wearing clothes, D2 - D: GM: H
- red jackets, arms outstretched. wanting to play.
- 120 Red looks like a crab. D3 - no insect. D: F+:A
- 150 These are rocks, rocks black of W W: F+:Obj.
- symmetrically out - You see them in the Kei Cuttings.
- III. A 30 Like -
- >v< 50 two ladies? W: M: H
- A
- They are both holding up something, black pots, trying to lift it. Wearing trousers, high-heeled shoes. Foxy mouths.
- 120 This red, hip-bones of a person. D3 D: F+:At.
- 150 These two reds look like legs of mutton. F only D: F+:At
- These ladies seem to be wearing warm clothes, hair dressed like a man's, D2 D: M: H
- wearing gloves, talking - D11, 5, 10
- IV. A 50 Underwater growth, sea-growth. W - the sponginess of the thing N: Fc: Mar.
- (shows with hand) W: Fc: A
- W - sleek, fleshy. (Carefully describes with both hands the action of a fresh sponge when squeezed.) W: cm: Bot.
- 180 This could be cut in middle, the two portions would exactly coincide. Symmetry
- V. A 30 Back view of a flying insect. He is flying away W: FM: A
- 60 Queer insect because its feelers are horns and not feelers. Wings are growing away from the body. from you - the action of the queer wings.

- VI. A 60 Statue mounted on a big rock, carved out, a bust, hands outstretched, jacket outstretched, face other way - I am looking at him from the back - his mountache is sticking out. Wearing a cap. W: F: Arch.
- 170 Path formed by running water right down here (central mid-line). (D5) shaded portions of W. D: Y: Vista
- VII. A 65 A lake which edges are made of rock, all rock. (mid 87) de, D DS: F+: Vista
- 155 This is a small furrow running out of the lake. (d27) - (d1) here are spots of water, running water. d: Fm: Vista
- III. A 25 Two bears. (D1) climbing up a tree. D: FM: A
- 70 At bottom four beautiful stones, pink and pale yellow - D: FC: Stones
- VA100 Christmas tree up top. (D6, D7) D: FC: Bot.
- 140 Fanciful tree - it is too beautiful to be real! Pretty colours. (D4)
- IX. A 60 Bottom part a bust of a man, hands being held up, his fists, arms outstretched, head is shaded away by the green - neck is bleeding - (bottom red) (D4, D10) D: F+: Arch.
- > 200 This green? (lower portions of D4, D10) d: cO: At.
- A 230 They look like clouds I think. No, sky here and mountains at background and clouds out in front here - very beautiful. (D1) (S29) (darker portions of D1) (Shade determined) DS: VY: Vista
- X. A 35 Stem of a tree with roots. (d24) d: F+: Bot.
- 90 These blues look like clumps of roots. (D1) D: F-: Bot.
- 140 Bushman paintings (browns) (D7) D: F-: Art
- 150 Two hounds having a stretch (yellow), big stretch. (D2) D: FM: A
- 210 Seeds falling from a tree (D3) It may be pretty buds that is falling. D: Cm: Bot.
- V 270 Bottom half is a picture of a man dressed in green, like a mask that he is wearing, for he is acting in front of a stage and the hounds are just behind him and behind them are the curtains, they have been drawn aside to allow the stage scene to be seen, high up there are poles of the other curtains and in front of the man are two very beautiful stones decorating the stage. The whole picture is a colourful and clever scene with big stage lights set on the scene down below. Also colourful arc lamps (D7) The curtains have a soft but firm look. This (inner S) is flooded with light, limelight they say (laughs). DW: VO: Scene andH

S U M M A R Y

R:	28	
Approach:	28% : 62% : 10%	
S:	2	2 xS
Non F:	64%	
F+:	72%	
M:	3	
C:	7	0 4 CF 0 FC 2
M : C:	3 : 7	
FM+m: C+c:	6 : 6	
Last 3 Cards:	42%	
V+Y:	2 : 2	
Animal:	21%	A 6 Ad 0
A : H:	6 : 4	
M+FM+m:	3+3+3 = 9	
C+C'+c+V+Y:	6+0+4+2+2 = 14	

INTERPRETATION

If the medical suspicion of hysteria has substance in it, one should, according to the painstaking research of many Rorschach workers, both in Switzerland and the United States, expect an experience balance in which C outweighs movements and in which CF+C outweighs FC. If depression is the major symptom, a constricted experience balance with high A%, low R and very high F% should be evinced.

Actually this test record satisfies in part the prediction of hysteria and depression seems profound. The striking characteristic is emotional lability which may in part be due to the depressive mood swings (vide final balance, em blend on grey-black, the vista-dictated Y on colour cards with the C-response structure). Lability, as used here, implies the potentiality for excitability, fearfulness and other manifestations of thinking and behaviour by easily stimulated affects. The manner of approach is nicely balanced, although W-response structure are unarticulated; integrative zeal and ability are weak (M energy low, despite arithmetic 3 on gre-black). F+ and C-structure and M:C imply that critical control is not overstrong in the present picture. The lack of self-assertion (vide Y sum, 2xS, zero Sx, good approach) and the poor energy score on M, reveal a

...devaluation/....

-devaluation of independent thinking which may also be indicative of an inability to think (plan) creatively. Adaptive efforts are, however, sincerely made (C-structure, W:M, W:D) but they are short-lived (vide CM blends, pure C sum, A%, symmetry (after cm) on card IV). Passivity, rather than creativity, is thus the key-note of his technique for coping with a disturbing situation. Conflict-free ego functioning is reduced to a minimum (M+FM+m : 3+3+3) and a general quality egocentricity colours the thinking (vide verbalizations, the realistic cm of the o-saturated card IV and the descriptive vista-dictated final response.) The final balance of 9:14 is arithmetically deceptive when seen against the clinical and test summary background.

NAME: P. NORRIS

SEX: F

AGE: 18

EDUC.: 1ST YEAR

B.A.

I.Q. : 130

Severe eyestrain case.
Vision RE 6/6 LE 6/9.

Stutterheim treatment begun on 5/8/52.

Initial convergence very low : fusion with 10° of prism.

Daily kinetic treatment brought angle of convergence to 52° in fifteen days, but with retarded fusion of double images. Reflex also easily disturbed when change-over took place from small battery to the single prisms. At end of first phase of treatment 59° of prism had been reached.

- | | | | | | |
|------|---|------------------|--|--|------------------------|
| I. | A | 90 | Someone being flown away by two birds. | Some evil forces perhaps, not birds. The middle portion is a woman asking for mercy. | W:M:H:Fab.
Abstract |
| II. | A | 5 | This is better - they are only baboons sitting down having a talk. | Holding hands, jumping up and down. | D:FM:A:Fab. |
| III. | A | 10 | Two ladies - bending to something, perhaps they are injured, perhaps this here may be their blood - they are binding their wounds, talking and crying. | | D:MC:H:Fab. |
| IV. | A | 70
120
150 | Two cocks.
Some dark mountain - I can't see what - No, nothing but a dark hill perhaps Anatolae. Horrible sort of picture. | D7
Anatole range - with these portions (shading) hiding places for spirits - the <u>sounds</u> that come to you in the evening time - di = sound symbols air waves carry these - but I don't like this one! | D:F+:A
W:Y:Vieta |
| V. | A | 40
90 | Two funny human beings wearing shawls.
Bat, that's all! | D4 | D:F+:H
W:F+:A |
| VI. | A | 75 | Butterfly, that's all! Perhaps these may be mountains, I don't know. | D8
Darker portions only - where one can't see. | D:F+:A
D:Y:Vieta |
| VII. | A | 120 | Shark, terrible one and a person caught inside a cumulo-nimbus cloud. | Shape and the terrible fin here (S)
426 D2 jumping up and down in here (shaded portion). | DS:F+:A
4D:M:H & V. |

an unduly impulsive emotionality, but the avoidance of colour on cards VIII, IX and X together with the marked perceptual inaccuracy (vide alarmingly low $F+\%$) reflect an autistic wish-fulfilling activity which is absolutely essential for her continued sense of well-being and freedom from tension or pain.

The facile resort to M (with its low energy score) and the low FM, zero m (with its threshold-awareness when M emerges on at least one occasion), the presence of xS and absence of Sx, and the high Non F% and d% with the poor level of perceptual accuracy reveal the stufts from cyclothymic-type satisfactions to schizoid-type adjustments (I.Q. is too high for $F+\%$ to be evidence of poor reality-testing, M:O too fluid to be evidence of immature intellectual control), and back again. This, perforce, increases the fantasy life. There is no trace of direct attack on the environment. M remains throughout the only and the very real defence technique. She stabilizes her feelings by a spontaneously introverting them, she has no wish to seek real satisfactions anywhere else but in a brittle wish-fulfilling activity and her only fear (note M on "live" cards, di:M on card X, low R) is that this faculty may fail her. Inner tensions are thus handled, but not adequately - these remain on the periphery of awareness (note m-threshold on M & Y dictated response structures), and so does a sense of des-urgency (vide Y load against the experience balance, lack of assertion and W:M). M beats away all other defences.

NAME: SETHOLE

SEX: M

AGE: 20½

EDUC.: 1ST YEAR B.A

I.Q. : 110

Referred my medical officer. Apart from neurasthemic, subject complained of very severe headaches. Visual acuity good, power of convergence satisfactory. Had thorough medical check-up.

Post-Rorschach interviews revealed that he had been very depressed about a love affair in which his parents had interfered. He says he has never been able to love his father (he is harsh and unapproachable) who is principal of a big African High School.

- I. A 20 It has wings - of a bat. D2 D: F+: Ad.
In middle at top, a throat or d22 d: F+: At.
something.
50 Outline of it - coast - indented de: F+: Geog.
coast - physical geography of
some country.
- II. A 6 The first bone of the neck - W W: F-: At.
junction of neck and the head,
looked at from above.
Like that bones - bones of the (top red) D: F-: At
inner ear. D2
Cross-section of spinal cord, (bottom D: F+: At
this bottom part. red)
V Point - church steeple point- d: VF: Arch.
ing up.
- III. A 8 Creatures - funny creatures in D11 D: F+: H: Fab.
bioscope - amuse people.
Rough drawings of leg of human D5 D: F+: Ad
being.
This resembles the first bone D: F-: At.
of neck viewed from above.
Red too, is outline of a bone. D: F-: At.
These two red, remind me of
some vegetation hanging in big
forests on rocks... here the
darkness brings out the wet
rocks.
220 Black stones, impression in (c)
forests with some moss on them. The idea of d: YcVG': Veg.
huge black
forests and
the mossiness
you see on
the ground.
- IV. A 6 First impression, Gorilla in W W: F-: A
the bioscope.
These bottom ends, feet of a D2 - D8 D: F+: Ad
certain animal, described in a
Sub B. book.
Tail here at bottom, bottom (bottom D1) d: F-: At.
part of the spine viewed from
ventral surface.
Top part, spreading, germinating (m) (D3) D: mF: Bot.
fern.
(Laughs) Undeveloped limbs - d: F-: At.
abnormal animal - limbs in
evolution.
- V. A 8 Outline, one piece of spinal W W: F-: At.
bone. Two things, instruments, D3 Long D: FY: Instr.
doctor's instruments. thin things
Top, head of a buck with horns like steel. D: F+: Ad.
spreading out. (cold)

V. (Cont.)

Middle line - a hare - a picture in a Xhosa book - story of hare & tortoise. (tells story.)

D: F: A: Feb.

VI. A 12 Outline of eagle spreading out its wings especially when drawn. D8

D: F: A: (Cont.)

Shoulders there approach outline of shoulders of human being. In D8

di: F: Hd

Middle: impression of the back region of fish when killed and opened up.

di: F: A

Bottom: impression of the hip-bones in human skeleton when dead and cold.

di: F: Hd

Sides: Outline of a skin of sheep, small sheep when spread out to dry.

di: cF: A

Head: Head of a lizard, round dead and cut up.

di: cF: Ad

Chest of human being (below head of lizard)

Chest is all broken, no blood to keep it.

d: F: At

Whole of top - picture of statues in Roman History Books, not quite.

W: F: Hist. (Crit.)

VII. A 39. Top: approach shape of north island of New Zealand. D1 D5

D: F: Geog.

Bottom: outline of hip-bones in human skeleton.

D: F: At.

Bottommiddle: spinal bone cut in half - only half remains there. d22 D6

d5: F: At.

That's all.

VIII. A 7 Chameleon, no! - type of animal with power of camouflage - it does not climb up trees - holding onto a branch and seeming to be on some stone.

D1

D: SMY: A

Bottom: outline of spinal bone, first one in the neck.

D6 D7

D: F: At.

Middle: tapering of spinal skeleton to the tail.

D: F: At.

(Laughs) Figures in drawings, (in W and outline) - but can't pin my mind on figures.

This little part, head of a primus stove where one lights it and it spurts out. d29

d: F: Fire: O

Ribs - spreading out - looked from front.

di: F: At.

IX. A 30 At top, again like funny drawings of some peculiar form of supernatural human beings. D3

D: F: Cor. H

Middle, outline of waist of human skeleton.

D: F: At.

Lightest green, spine in region of waist.

D: F: At.

Bottom (red) outline of hip-bones in human skeleton.

D: F: At.

X. A 20	Two animals of spider family in forest.	D1	D:VF:A & V
	Outline top, waist region of human skeleton.	D8	D:F-:At.
	Middle, hip-bone region from front.	D6, D9	D:F-:At.
	Whole middle, hip-bone region from front.	D3	D:F-:At.
	Middle, lungs of a bird in biology.	D3	D:F-:At.
	These two, forest animals, small animals in the ground.	D1	D:VF:A:V
	These two, two islands of New Zealand.	d21 D7	dD:F-:Geog.
	These two, map of Africa outline.	D2	D:F-:Geog.
	This one, rough drawing of limbs of male man.	D10 very poor & much too imperfect.	D:F-:Hd

S U M M A R Y

R:	50	
Approach:	8% : 58% : 34%	
S:	-	
Non F:	28%	
F+:	50%	
M:	-	W 4 : M -
O:	.5	C - OF - FO .5
M : O:	0 : .5	
FM+m : C+o:	2 : 8	FM 1 m 1 : C 1 o 7
Last 3 Cards:	34%	
C'F-O' : FO' :	1 : 0	C'F - C' 1 : FO' -
V+Y:	9	V 5 : Y 4
Animal:	14%	
A : H:	12 : 5	A 7 Ad 5 : H 2 Hd 3
M+FM+m:	0-1-1 = 2	
C+O' + c+V+Y:	1-1-7-5-4 = 18	

INTERPRETATION

In spite of the fairly high productivity there is a narrowness and an inadequate reaching to the realities (vide R, approach, F %, W:M). The sterility of content further betrays these deficits. Pretentiousness at first sight is not absent (vide R., W:M, c sum) but it is a pretentiousness born of a limited aspiration.

M at zero, 5FO, 7c, 5Y, d34.

The final balance reveals that inwardly this subject is largely without compensation. There is no withdrawal into an autistic retreat (m at zero), instead he resorts to emotional passivity (use of Y) but the impression of this passivity is not

...one/....

one merely of inactivity. The shading determinants (vide card VI) reveal how severe the passivity may be. Further evidence is the way he handles the emotionally-toned colour areas: he is always reacting at the same emotional tone (CO, CFO, FC5). A too even affect is dominating the personality structure; he is not insensitive to the world's exhilarating values (vide last 3 cards) but he can draw little of value from this sensitivity for the handling of his problem. The high $d\%$ and with it the poor form perception ($F+\%$) are further signs of the enforced isolation.

At this stage one should revise the finding of pretentiousness in the record. The handling of C-responses viewed against the Y-response structure reveal an individual who is anxious to maintain warm contact, and at the same time to maintain high standards. His unsubtle use of texture (vide card VI) reveal a considerable potentiality for sensual and other forms of responsiveness but exactly because of this and the fact that such sensual responsiveness would not fit in with the standards he wishes to maintain, the painful experiences increases. His only method of dealing with the problem is by way of a deep and painful withdrawal into passivity.

NAME: MUHOYA

SEX: M

AGE: 24

EDUC.: 2ND YEAR
B.Sc

TRIBE: KIKUYU

I.Q. : 119

AREA: NYERI, KENYA.

Complained of severe headaches and pains in the neck and chest. Thorough medical examination revealed no serious organic trouble. Stutterheim test showed that subject had very good convergence.

- | | | | |
|-----------|---|--|--|
| I. A 20 | (Whistles) Butterfly. | W shape & movement (flying butterfly) | W: FM: A |
| ✓ 60 | Skull of a cow. | W | W: F-: Ad |
| ^ 80 | Bat. | W | W: F-: A |
| 140 | Map of India. | d 21 | d: F-: Geog. |
| 200 | Animal standing on a rock. | D 2 He is creeping along. | D: FM: A |
| II. AV 10 | Flower. | D 3 The idea of colour in a flower, also shape. | D: CF: Bot. |
| | Two pieces of meat tied together (laughs) | D1 Idea of red meat. (Also shape) | D: CF: Ad |
| > A | Two human beings with heads cut off and their legs cut off at the knees, bleeding and joining hands. Blood. Electric shade. | D1 Idea of shape, but really it is the blood which is flowing down here. | D: mG: B: Blood |
| 420 | Cross-section of the joint of an animal cut off. | D3 Colour
S5 It is shape and the red shade.
W Colour really but the red spot suggested the cutting and the shape as a whole. | D: C: Blood
S: FC: Obj.
W: Ccf: Ad |
| III. A 45 | Two queer animals, monkey type, facing each other. | D9 Shape also red beasts. | D: FC: A |
| > 75 | Mouth of a scorpion. | S | S: F-: Ad |
| 125 | Branch of a dry tree. | D5 A very rotten old tree, very dry. | D: CF: Bot. |
| ^ 200 | The head, two front legs and part of the abdomen of an insect. | W The whole, but not this, also the colour. | W: FC: A |
| ✓ 245 | A bunch of flowers tied with a piece of cloth. | D3 | D: FC: Bot. |
| 270 | Head of a lion. Looks like a club. | d1 Big round nose.
D2 The shape, round club. | d1: FY: Ad
D: FY: Obj. |
| | Nest of black ants. | D4 The idea of black ants. | D: C': A |
| | An eagle flying. | D9 Without this (D6), movement. | D: FM: A |
| < 480 | A fish with one fin. | D5 | D: F-: A |
| 510 | Two rivers, flowing and sunlight. | S (near D9) the red water here is because of the sun. | S: CFm: V |
| IV. A 45 | Flower about to bloom. | W The colour really, but also the shoots. | W: Cm: Bot. |
| 70 | Monumental tower. | D1 | D: F-: Obj. |

IV. (Cont.)

125	Two human beings at the top of a tower.	di	di:F-H
155	Kikuyu headdress worn by men.	D2	Colour only. D:C:Obj.
180	A Red Indian.	D8	It is the colour only. D:C:H
< 200	Alaska.	D8	D:F-:Geog.
235	Military boot.	D6	D:F:Obj.
^ 240	A bear.	W	The shape and also the colour of it. W:FC:A
270	Root of a big tree.	d23,	the idea of the root, in the soil (texture) di:Fc:Bot.
310	Precipitous rock. Worm.	de	de:F:Obj.
		D3	d30 (shape) D:Fc:A
			the idea of a worm, slimy feeling.
v ^ 365	Two small animals trying very hard to pull something from the rocks.	di	di:FM:A
405	Snow.	de	de:F-:Obj.
v. ^ 57	A bat.	W	W:F:A
	A piece of yam.	W	shape only W:F-:Food
	Legs of an oven.	D9	D:F:Obj.
	Head of a buffalo.	d21	d:F-:Ad
	The head of a spear.	S28	A sharp-pointed spear, here is the hardest point. S:cF:Obj.
	Tank guns, like steel.	D4	d22 These are big guns, round barrels, gleaming from the polish. D:FY:Obj.
> ^ 410	A snake swallowing a rat.	D4	This is the snake here, the thorax. D:FM:A
	An arch made of an outgrowth with a gate below, it is far below.	W	W:FW:Vista
635	Looks like northern part of Great Britain.	W	W:F-:Geog.
VI. ^ 46	A hide outstretched.	D4	D:F:Ad
75	A deep well in a valley.	S30,	the idea of the valley down here (shade inW) S:FY:V
v 105	Two people in a well.	d31	Reminds me of such a thing at home near the deep well I saw just now. d:VH
^	Two more people are peeping here.		
v 325	Proboscis of a housefly.	D,	the shape C:F:Ad
340	Lizard of the flying type.	D5	D:F:A
470	Tombstone made of marble.	D8	This is marble because of the shape; the shape of round pillars (roundedness). D:FY:Obj.

VI. (Cont.)

		A gun.	d25 again because of "feel" of steel.	d: FY: Gun
V		A person watching - standing on a rock.	d shape	d: H: H
		A ship approaching the shore.	D4 movement strong	D: Vfm: V
		A candle which is burnt out.	d31 D7	D: cF: Obj.
A		Two women wearing white dresses covering the head to the toes, standing beneath a cross.	d31 D4 shape and dress colour. D5 D8	D: FC': H D: F+: Obj.
		Between the legs of a slain animal - opened - claws of a leopard.	d22 shape - texture.	d: cF: Ad
		A piece of broken wall.	W	W: Fc: Obj.
		A wooden pole.	D5	D: Fc: Obj.
		Hot iron rod put through a lump of fat which is melting.	D5 D1 (d31 texture) "softness" apparent in the melting.	D: Ycm: Fab.
VII.	A<40	North & South America.	D2	D: F-: Geog.
		Inside of a cave.	S7	S: F-: Obj.
V		A cloud.	D2	D: FC': Cloud
		Trunk of an elephant.	D3 d21	D: F+: Ad
		A short human being hopping, viewed from the back, short arms, wearing a coat with a huge patch at the back.	W S7 patch colour	Ws: H: H
		Crater of a volcano - lava coming out.	d27 d23 shape	d: m: Geog.
		A jaw of a crocodile.	D8 texture & colour - whitish.	D: cG': Ad.
		A hollow stump of a tree burnt by fire.	W	W: cF: Obj.
A		The head of a gorilla.	D8 d24 shape & colour	D: F-: Ad.
V		A big lake with an outlet.	S7 suggested water flowing away.	S: Ym: Obj.
III.	A 50	Two animals like rats.	D1	D: F+: A: P
		A tea-pot.	W	W: F-: Obj.
		A crown of a king.	D5	D: F-: Cer.
		A piece of flesh.	D6 D7 colour. "fleshiness", like fresh, tough meat.	D: c: Ad.
		A jeep coat - overcoat of a woman.	D6 D7 shape	D: F-: Obj.
V		A burning fire - underground.	S3 the colour suggested flame - the bright parts are sparks.	S: Cm: Fire
IX.	A 35	A tall tree.	D5 shape & colour	D: FC: Obj.
		A fierce-looking person with two bundles each side, wearing a coloured big headdress.	D10 D1 D3 S8	D: Y: H (Fab.) D: F-: Obj.
		Two injuries in the chest.	d1 colour of blood, human blood.	d: C: Hd. Blood
		A distant road going away to horizon.	d23 a vista.	d: V: Obj.

IX. (Cont.)

	Through a gate - strong sunshine glittering away.	between d23 is the gate - sunshine vista di, colour suggested.	dB: V: Obj. d: Cm: Sun
	A wooded hill with cloud on top coloured by the rays of the sun.	D1 shape, the colour	D: VYC: V
	A shoulder blade.	D10 D4 shape & colour.	D: FC: Geog.
>	Two-pointed piece of ivory.	S8 d23 shape & colour. S: F-: Hd.	
>v<	A hoof of a horse.	d25 suggested, ivory is hard.	d: Y: Obj.
^	Two heads of human beings.	S8 shape.	S: F: Ad.
		d28 shape.	d: F-: H
X. A 30	Looks like a monkey riding a horse. The handle of a mower.	D1 impression, sensation. d24 shape	D: FM: A d: F: Obj.
v	A small human being on a tree.	d1 shape (near d27)	d1: F-: H
	A kangaroo on top of a tree.	d1 (near d28) shape D1 (branch part of a tree) shape	d1: F-: A D: F-: Obj.
^	A pair of feelers of an insect.	D3 colour & shape	D: CF: Ad.
	The joint of the pelvis.	D6	D: F: Hd.
	A head of an animal.	D5	D: F: Ad.: P
	A horse running away wildly.	D7	D: FM: A
	A very small man with very huge arms.	D10	D: F-: H
v	Handle of a chisel.	S29	S: F-: Obj.

S U M M A R Y

R:	101	
Approach:	15% : 62% : 23%	
S:	12	Sx 11 x8 1
Non F:	41%	
F-:	45%	
H:	2	F 15 : M 2
G:	25.5	C 12 CF 4 FC 7
H : G:	2 : 25.5	
FM-m : C-or	7-8 : 23-13	
Last 3 Cards:	27%	
G'F G' : FC':	3 : 3	
V-Y:	6 + 11	
Animal:	34	A 18 Ad 16 : H 9 Hd 3
A : H:	34 : 12	
H-FM-m:	2+7+8 = 17	
G-C' c-V-Y:	23+3+13+6+11 = 56	

INTERPRETATION

This case illustrates clearly the interrelation of anxiety with feelings of aggression and hostility (vide the uncommon C & S-structures, M:C, against the final balance). As in the case of Hahu, it is pertinent to consider Liddell's theory on the concept of anxiety and the relation between intelligence and anxiety ("anxiety accompanies intellectual activity as its shadow".)

He has capacity to imaginative, reality-testing and to experience anxiety (vide final balance), but W:M, W:D, S-structure seen against M:C and V Y reveal a personality who is fiercely ambitious and ever overreaches himself, even when Y predominates. His chief defence mechanisms is an aggression and hostility against the environment. M is inadequate to cope with these strong impulses and drive. In this technique of his he strives to triumph over others (vide also overloaded C, Cm blend, pure c on the "lively" card VIII which is C and m loaded). This pattern generates great quantities of anxiety (vide the preponderance of Y and its structural blends on the colour cards). There is no capacity for withdrawal into autistic living (M arithmetically at 2, scores even more poorly on the Levy-Movement-Energy Scale). Other retirements (Y) are not painful: S sees to that. S must also be considered, with the c and C-pattern and the ready FM of the initial card, as evidence of narcissism; together with M:C of 2:25.5 and "strong" approach and low F %, this narcissism finds expression in an intense drive towards sensual (c) need-fulfilment.

Relief for this subject comes only from an effort towards self-assertion, gaining control and triumphing over the environment and individuals within that environment (vide again final balance, Sx-structure, C-structure and his handling of m (hostile inner tensions) on both grey-black and colour cards). M potential is overshadowed by the stronger S and pure C potential, and the intensity of his alertness to things around him without the potential for a warm adaptability and responsiveness.

NAME: MHELOMI

SEX: M

AGE: 25

EDUC.: 2nd YR. B.Sc

TRIBE: KHOBA.

A severe eyestrain case. Vision: LE 6/5, RE 6/6.
Stutterheim technique applied, rapid improvement after first three sittings. Headaches disappeared when convergence was brought up to 40°.

I.	A	25 55 90	Pelvic girdle. Bat with wings.	D31 W21	D: F-: At W: F-: A
II.	A	23 65	Soil with plant or tap- root.	D1, 85, 29.	WB: F-: Obj.
III.	A	5 30 55	Two people facing paper. Pool of water between them.	D9 D7	D: F-: H: P D: F-: Obj.
IV.	A	23 63 70	Skinned animal showing vertebrae column. Skin	W W	W: F-: Ad W: F-: Ad: P
V.	A	27 85	Skinned rabbit.	W	W: F-: A
VI.	A	17 30 VA 80	Plant with three roots above the soil. Short stump.	D5 Mid perp.	D: F-: Obj. D: F-: Obj.
VII.	A	35 V 98	Flesh of animal cut into halves, joined near the neck.	D1 and 3	D: F-: Ad.
VIII.	A	9 55 VA 131	Human being cut open with- out legs and head. Animals like guinea pigs.	W - D1 D1	D: F-: Hd. D: F-: A
IX.	A	21 70 105 181 238	Cloudy sky - reddish at sunset. Hills and mountains in background. Head of person with some- thing in mouth. Man leaning over a tree trying to get over.	S8 d23 D4, eating. D7, d26.	S: YC: V d: VCF: V D: M: Hd D: M: R
X.	A	13 61 VI 80	Trees, flowers, rocks, all in one. Statues, very old, can be touched.	Because of D10 column. D9	D: CF: Obj. D: F-: Cer.

S U M M A R Y

R:	19	
Approach:	26% : 69% : 5%	
S:	2	
Non F:	26%	
F+:	50%	
M:	2	
O:	3.5	U : M 5 : 2
K : C:	2 : 3.5	O 1.5 OF 2 FC -
W-m: C-c:	0 : 3	
Last 3 Cards:	42%	
C+P-C' FC':	0 : 0	
V Y:	2	V 1 Y 1
Animal:	37%	
A : H:	7 : 4	A3 Ad 4 : H 2 Hd 2
M-FC-m:	2+0+0 = 2	
C-C' + c-V-Y:	3+0+0+1+1 = 5	

INTERPRETATION

Fantasy life is at zero till card IX is reached. He remains emotionally dull and anergic through the first 8 cards. This performance may be due to initial shock although not a single vestige is evident up to this point. Attention to the stimuli is indifferent and Rorschach's "asthenic ego" is strongly indicated; the ego lacks the stamina wherewith to attend to, inspect and judge the picture developing in the perceptual apparatus. Perceptual horizon remains narrow, he remains comparatively insensitive to his environment.

Card IX sets off a different structure in the response pattern. Responsiveness is still lacking but now he does show a flash of assertiveness (S response after 21 seconds) but even this carries with it avoidance (Y blends with pure C). The subject has difficulty in handling his hostile feelings but a good augury is the "reflectiveness" evident on card IX & X.

Superficially rigid and apathetic the YC, VC and M blends of the last six responses reveal a sensitiveness and a vulnerability (which may even be the cause of the sterile content). He has no means by which to exploit these factors and they serve further to impoverish the anxious personality.

NAME: LIVINGSTONE

SEX: M

AGE: 29

EDUC.: 2ND YEAR
B.A.

TRIBE: SOTHO.

Over a period of five years he has attended college for three years and passed a total of three courses of study, failing others. Married, one child.

- I. A 25 The bone - bones, the D: F-: At.
pubic bone.
V 70 Man - shot through the
heart - Light grey is the D: YF: H
space left by the
bullet.
He is about to fall
down, head and hands
thrown up - feet shot
away - mid D.
These spots - darker ones
are bits of his
clothing, torn away.
This the eye here - lighter di.
A 120 All light and dark in
here, here is some
light - S -, perhaps
the sun coming through
the clouds. W - clouds. SW: Y: Vista
- II. A 40 Again the dark clouds W: Ym: Vista
now moving over the
> V < colours - the red
parts were coloured
clouds - rain clouds
these perhaps.
A 70 This is a high D: F-: Vista
pinnacle of rock and
this - middle S - a
deep pool of water S: VY: Water
surrounded by clouds -
as if you see it from
above -
- III. A 5 They are pulling at D: M: H
each other -
they are trying to
break up some bits of
wood.
> In the middle here is S: VY: Vista
the pool of water of Water
Card II - only now you
see it from much
farther away, the water
is seen through the
rain clouds.
90 Blood - perhaps after a D: G: Blood
fight.
- IV. A 5 This could be a skin of W: F-: A & H
a pig but the middle At.
line is the sternum of
a human body.
< This reminds me of some-
thing - the dark patches
may be signs of
war or a lost
world.

- V. ^ 10 Bat.
25 The middle line is the river flowing from the pool of the previous card - but here it is completely overgrown by some evil force -
maybe this is jungle country, here at the bottom it comes out between the hills, it reminds me of the Sewe Pale mountains.
70 Blackbird.
Like the forces on the other card.
- W: F-: A
D: Vm: Vista
- VI. ^ 60 Snake - but, of course, he is dead and this is only the skin.
70 This is a dagger, pointing - it is only the shadow of a dagger, its shadow is falling over the moon -
from beneath another dagger is pointing upwards -
VA and down here are the claws of the dagger - no, claws of an insect ready to strike out. But this could also be the river with the jungle now not so thick - the water is flowing more easily but there are still thick growth and you get pools of water standing still. Perhaps the two forces - left and right - are less strong now.
lighter grey
mid-line
- W: F-: Ad
D: F-: Obj.
D: F-: Obj.
d: F-: Ad
D: Vm: Vista
Water
- VII. ^ 20 Two people standing over a precipice while down below there is a deep gorge through which the water gurgles -
<<A there is a waterfall -
(puts card to his ear)
- W: Vm: H)
Vista)
Water)
- VIII. ^ 5 This is pretty. Two mice trying to climb up to devour some insect right on top here - they are changing from red gradually to blue -
100 Here in centre is the river again but now it is going faster, perhaps the thick growth is gone, for one can see little eddies as it goes through the rocks - it is sunset. And these (red) are some rocks in the sunset - very old rocks -
<
- D: FNC: A
D: Vm: Vista
- IX. ^ 30 Two horns above.
60 This river down the centre, it is dividing all the colours in two, at the back here it seems to flow into the distance.
7 These are pools (s) and shade falling down the banks.
^ 100 Two bridges here - spanning the river, but only footbridge and down here a broken-down bridge. -
(coloured line within mid-line) colouring within midline.
- d: F-: Ad
D: Om: Vista
Water
d: YF: Water
d: F-: Bridge
d: F-: Bridge

X. A 40 In the centre there is a bridge going over a gorge. D:VF:Vista
 In the centre of the bridge is a bolt keeping the two spans together -
 at the sides are signs of soil erosion like one sees in the veld. d1:C:Soil

75 Animals in flight. Because of the colouring.
 95 A beast about to jump. d1 within.
 - D - D:FM:A
 D:FM:A

S U M M A R Y

R:	30	
Approach:	27% : 53% : 20%	
S:	3	
Non F:	60%	
F:	25%	
M:	1	W : M 8 : 1
C:	6	C 4 OF - FC -
M:C:	1 : 6	
FM+m:C+o:	9 : 4	FM 3 m 6 : C 4 c -
Last 3 Cards:	37%	
C'F+C':FC':	1 : 0	C'F - C' 1 FC' -
V+Y:	13	V 7 : Y 6
Animal:	30%	
A : H:	9 : 4	A 6 Ad 3 : H 4 Hd -
M+FM+m:	1.3+6 = 10	
C+C' + c+V+Y:	4+1+0+7+6 = 18	

INTERPRETATION

The record is the picture of an individual who seems to be pre-occupied with loss of distance from all the cards, he is isolated but not without a potential for outgoing, effective responsiveness to others. Inner activity is present mainly in unresolved stress (vide M+FM+m structure, C-response structure). However, he does not become involved affectively and it is the emotional constriction that seems to protect him from anxiety-creating situations. A disturbing feature is the ratios, W:D and W:M. He reveals rather too much ambition, taking the form of compulsion. This compulsion is seen in the way he handles loss of distance from the card with the consequent increase in m.

The subject thus keeps the painful anxiety at bay by a withdrawal not frequently noticed in this group: m outweighs

...M FM:/....

M Mi: so he does not depend on imagination to aid him. M is not used in defence, is not a shock absorber (vide the perfunctory use of the sole M on the popular M card III); it does not stabilize the affects; instead m increases markedly as he gets more involved in the vista and reflection dictated responses.

The urge for security shows up in the symmetry and midline awareness of the V-Y responses of both grey-black and colour cards (vide particularly cards V and IX) but this only increases the depression and insecurity (Vm & Ym blends continue). Anxiety is not absorbed, withdrawal from it is directly into emotional isolation away from social contact (vide pure C and S pattern). He clings to what already sets him apart but this does very little to lessen the anxiety and the feelings remain primitively strong (C pattern and m blends). The depression reaching great depths, despite the absence of a creative fantasy, is increased either as a result of or because of the strong hostile feelings mentioned above.

NAME: JOHN
TRIBE: ZULU

SEX: M

AGE: 20

EDUC.: 1ST YEAR B.A.

I.Q. : 109

70 A Clouds

W. The whole thing
shows it is shape of
cloud.

W: F+: Cl.

120 A Nothing more.
No.

45 A People, Europeans, with
hands clasped....no legs,
big hats, long necks, no
buttocks.

D1. Two Europeans seated
nowhere...on air I
think....(D2) are the
hands..they are
pulling each other.

W: M: H.

170 A No, nothing more.

50 People but I cant explain.
They are handling packs,
they have long mouths and
big hands, they are Europeans,
they have long breasts, and
high-heeled shoes.

(D6, D5, D), no the whole.
Legs say they are human
and shoes say they are
Europeans.

W: M: H.

65 I see nothing. (throws card
down).

200 Things like feet at the
bottom.....they have shoes
on...

(D6) are the feet..of
some creature, the
feet are hairy and
pulpy like a witch.

D: cF: A

75 A Bat....with two legs and
two ears and big wings

(W) It is not so but
the bat is flying...
you can see by this
(D4), they are open
to fly.

W: FM: A.

60 A I have never seen this
thing before...

200 but it can be a tree with
roots

(W) and because d26
are roots, that is
why I say tree, but
the whole thing
looks so.

W: F+: Bot.

75. A Clouds....sharp things
on them

(D9) the clouds,
(d21) the hard,
sharp stones to
cut the soft cloud
into bits.

W: Fc: Cl.

55 A Two small animals walking

(D1) they are walk
ing on nothing and
trying to stick
their claws into
something I dont
see.

W: FM: A.

25 A Two small children

(D4)

D: F+: H.

140 Also clouds

The whole but not
the children. They
are coming over
because it will rain
soon

W: Fm: Cl.

X: 70 A Tree with green flowers and
yellow ones and pink ones
and blue ones and brown ones
and some other colours

No they are not
flowers....they
are leaves...
leaves have
these colours
sometimes...no
I dont see tree
but only colours
that leaves can
have
and now I also
see goot of a tree
but only its form.
(D8)

W: C: Bot.

W: F+: Bot.

SUMMARY

R: 12
Approach: 83% : 17% : 0%
S: -
Non F: 67%
F+: 100%
M: 2
C: 1.5
M : C: 2 : 1.5
FM+m : C+c: 3 : 3
Last 3 Cards: 42%
Animal: 25%
M+FM+m: 2+2+1 = 5
C+C' c-V-Y: 1+0+1+0+0 = 2

W 10 : M 2
(C 1 CF 0 FC 0)

(3A)

Clouds 3
Bot. 3

INTERPRETATION

Quantitative signs of warm reaction and spontaneity are lacking. Only on card X does he strike a lively spark - his nearest approach to spontaneity. When this lack is viewed against the statistically unusual approach (for an adolescent) viz: 83% : 17% : 0% it appears as if his whole reaction to life and life's problems is one of defensive rejection (note his rebellious approach to card IV and his cF response after 200 seconds. Many of the vague responses embrace the entire blot: W% is high but it does not reflect "quality-ambition", or good integrative ability.)

Uneasiness is reflected in his "colour shyness", not in Y (which he evades). C is structural, vague.

...Compensatory/....

Compensatory are the two M responses on the grey-black-red cards II & III. The first M is extensor, the second less so but the quantity and quality of energy which he invests in inner living is small as measured by our scale. He wastes little time or effort on imagination. He is rigidly attuned to reality (F+%, high even for the low R. total). He is non-resilient for an adolescent and nuance of the emotional life is one of impulsiveness, or irritability (vide one and only R. of card X which may be the only defence technique he uses, especially when, in his isolation, he puts out feelers to his environment (c-pattern on the grey-black cards, both coming from vague W's) and finds he is responded to.

NAME: MAKOTI SEX: M AGE: 20 EDUC.: 1ST YEAR B.A
 TRIBE: SESOTHO I.Q. : 106
 AREA: TEYATEYANENG, BASUTOLAND.

Complained of headaches and sleeplessness.

Convergence good, Vision LE 6/5, RE 6/5.

This subject does not participate in any college activities. States that he is anxious lest he does not gain first classes in his examinations.

- I. A 28 White spots wings, back-bone two identical sides, looks like a bat, horns, tail.
- d21 shape stretch- 8: F-: Spots
 ing like wings of
 bird D4 because of D: F-: A
 shape of wings of
 bird & D4 the back-
 bone.
- Looks like a map depict- W shape W: F: Geog.:
 ing some island, white F
 spots like into lakes, d31 shape, W map
 sea around middle river, d23 island because di: C': Geog.
 grass or bushes. blacker than rest.
 S30 & S29 lakes
 D4 river.
- Islands because blacker than others. Small black spots in middle. Symmetry. S: F+: Geog.
- II. A 15 Patches. Patches looking like map of Africa. Whole figure looks like animal, two feelers and a tail.
- D2 shape D: F+: Geog.
- White spots in middle two people with hands together, heads cut off, legs broken.
- D6 shape and W: F-: A: P
 because of feelers.
- Each like a man putting a coat on. Blood coming out. Right hand and right leg not there. (Sighed.) Hands cut off and bones sticking out, blood flowing down; bound together in their legs. (Laughed.)
- D1 D3 bones of D: FO: H
 legs, shape and
 colour. Heads
 cut off because
 D2 looks like
 blood. D1 looks
 like man putting
 coat on. D.M.H
 D2 & D3 blood, D: Cm: Blood
 colour.
- III. A 25 Look like birds.
- D9 birds, shape. D: F-: A
 D5 legs, falling. D: Fm: Hd
 D1 D: F+: At.
 D1 D: F-: A
 D1 D: Fm: Bot.
- IV. A 240 Butterfly with wide wings.
- W W: F-: A
 V W: F-: A
 D2 D: FO': Snow
 W W: Fm: A
- Like a sheep.
- The snow on a mountain.
- Bat, flying.
- V. A 1 (Whistles) Butterfly.
- W shape only W: F+: A
 D4 D: F+: A
 D4 D: F-: A
- Skin of an animal.
- Nice.

VI.	A	5	Sea animal.	W in motion.	W: FM: A
		30	Snake with big eyes.	D8	D: F: A
			A louse.	W	U: F: A
VII.	A	5	An island.	Shape & also the	W: FC: Geog.
			Sea.	colourings of the	
				weeds.	
			Area of snow.	d because of the	d: C: Geog.
			Something like a monkey.	white.	
				Surrounding S	S: F: Snow
				D2	D: F: A
VIII.	A	15	A man going up.	D1	D: M: A
			Just like an animal.	D10	D: F: A
IX.	A	25	A child suckling.	D4 D10	D: M: H
X.	A	20	In the middle a flower.	D10 & D3 shape and	D: FC: Bot.
			Like two birds wanting	colour.	
			to fly.	D6	D: FM: A
			Horns.	D7	D: F: A
			Roots of a tree.	d24	d: F: Bot.

S U M M A R Y

R:	37
Approach:	24% : 68% : 8%
S:	3
Non F:	41%
F:	61%
M:	3
C:	2.5
M : C:	3 : 2.5
FM-m : C' of	6 : 5
Last 3 Cards:	19%
C'F-C' : FC:	5
Animal:	50%
A : H:	18 : 5
H-FM-m:	3+3+3 = 9
C-C' C-V-Y:	3+5+0+0+0 = 8

I N T E R P R E T A T I O N

Although the final balance reveals the subject to be on the introversive side, it is doubtful if the inner resources are being creatively used.

M: The nature of the three M responses, their setting and its low score on the Movement Energy Scale, indicate that M is not a strongly-felt experience. The nature of M as emotional response is not detected.

M and m: The problem of threat-produced tension and the seeking of a way of release from tension must also be considered (vide

...final/.....

final balance, m-setting, Cm blends) in a setting such as this.

Pure S: Considering the experience balance, the solitary formal C and the excellent approach structure (24%:68%:8%) it is difficult to appraise the real diagnostic significance of S responses in this record and the setting in which they occur.

(Witterborn¹ in a published factor analysis study shows per cent S to be correlating higher with total productivity than does the absolute number of S). S may reveal a tendency on the part of the subject not so much to contrariness as a deliberate fighting against his environment (vide S location). One feels he is deliberating reversing figure and background - the mark of the stubborn individual in a problem situation. Or it may be a defensive reaction against the problem situation.

Y: Shade-determined responses are at zero.

To sum up the fantasy activity reveals no strong expressive aspects, probably due to the felt tensions and the effort on the part of the subject to defend himself by an attack of stubbornness on his immediate environment.

1. Witterborn, J.R.: Level of Mental Health as a factor in the implications of Rorschach scores. J. Consult. Psychol. 14 : 469-472, 1950.

NAME: TINGO

SEX: M

AGE: 19

EDUC.: 1ST YEAR B.A.

TRIBE: KHOSA

I.Q. : 97

Severe eyestrain case. Vision RE 6/4, LE 6/6.

Preferred fixing with right eye. Both RE and LE adduce to 15°, but no binocular adduction. Binocular adduction could not be encouraged by kinetic treatment. Referred to Johannesburg surgeon by College Medical Officer. Stereoscopic vision attained after a slight surgical adjustment. Anxious about examinations.

- | | | | | | |
|------|---------|-----|---|---|-------------|
| I. | ^ | 20 | Looks like hip-bones. | W shape | W: F+:At |
| | | 45 | Two dogs. | D5 d21 | D: F-:A |
| | | 50 | Large holes. | S can be water-holes. | S: F+:Water |
| | | 65 | Like little men. | Funny mental around the edges. | de: F-:H |
| | | 90 | The eyes of little animals and here are more eyes. | di in D | di: F-:Hd |
| | | 125 | That's all. | di in D | di: F-:Hd |
| II. | ^ | 10 | The black parts look like two people. | d28 these are the legs, D1, 4, the body. They are wearing black over-coats. | dB: FC':H |
| | | 45 | Here these are things that look like human beings, parts of them. | di within di are the eyes and the bodies. | di: F-:Hd |
| III. | ^ | 35 | Like two people. | D9 because these are the legs. | D:M:H |
| | >v
^ | 50 | The two in the red centre must be lungs. | shape & colour no, it is only blood colour. | D: CV: At |
| IV. | ^ | 10 | Animal. | W shape | W: F-:A |
| | | 15 | Like a bell. | D4 are the handles. | D: F-:Obj. |
| | | 25 | Feet of a person. | D8, D2 | D: F-:Hd |
| | | 65 | Ear of a cup. | D4 | D: F+:Obj. |
| | | 110 | All these are little animals, they are leaping. | di in W mass | di: FM:A |
| V. | ^ | 30 | Like the head of a hare. | D6 | D: F-:Ad |
| | | 45 | Two people, natives, | d21 are the elbows | dB: C'F:H |
| | | 70 | Legs of a hen. | D5 the black heads. | |
| | v | | | S27 are the thighs of a hen and this the legs. | SD: F-:Ad |
| | ^ | 115 | The whole thing is a bat. | Because of the skinny legs (S27) and the thin body (D4) not the whole thing really. | SD: F-:A |
| VI. | ^ | 25 | The whole thing is a frog. | The shape but really as you see it in the water as on card I. | W: FY:A |

- VII. A 10 This looks like the bust of a person. because D3 looks like dw:F-:Hd. the breast and d21 the arm & these (d) the head - this the forehead & this the nose & mouth.
- V 50
^ 70 Like those things you set in animals. bones, the skin, here diW:F-:Ad. the mouth, the eyes.. because of all these, the eyes (di).
- VIII. A 10 These two look like chameleons - this middle part looks like the sternum. D1 shape & colour because chameleons change their colour, yes, they have changed here. D:FO:A
25 P3 & D4, d28, shaped like sternum & P3 or S3 look like ribs. D:F-:Anat.
45 The whole thing looks like the crown of a king. Because of shape only. W:F-:Obj.
√ 100 The whole thing is like a dark land. Dark because of this, D:Y:Geog. (darker shading in D), it may be a land I have not seen, but it has no shape.
120 This is also land - but here are colours d:C:Geog. (d) only (red).
- IX. A 15 The whole looks like a flower. D3 looks like corolla. W:CF:Bot. C - these parts look like calyx - colour and shape.
50 These look like the head of a person. D5 stigma - it stands upright like stigma. D4 because of shape. D:F-:Hd:Fab. This looked like the nose & this the tongue, an old man - he has no brains - funny-looking and stupid.
- X. A 5 These two look like two oxen. d22 because these look like the head & horns, these legs - their shape. d:F-:A
< 20 These look like the windpipe and these the lungs. d24, D8, D9 - shape of them - these branch like the bronchis from the windpipe and the lungs - colour of the lungs only, not shape. D:post:Anat.
This part looks like the head of hare. D5 these look like ears & these two dots like eyes & the round shape of the head. D:F-:Ad.
A This looks like a pair of scissors. D3 the shape looks like that of a pair of scissors. D:F-:Obj.
< A Funny looking old men in here - They are standing but di:F-:Hd:Fab. they don't know what to do - dark little men (di) & here (de) de:F-:Hd:Fab. more of them, many more, they have no feet no intelligence.

S U M M A R Y

R:	36	
Approach:	20% : 47% : 33%	
B:	3	8x 3 x3 -
Non F:	31%	
F+:	50%	
M:	1	W 7 : H 1
C:	6	C 3 CF 1 FC 1
M : C:	1 : 6	
FM+M: C.c:	1 : 5	FM 1 m - 0 5 c -
Last 3 Cards:	39%	
C'F+O' : FC':	1 : 1	C'F 1 C' - FC' 1
V+Y:	1	V - : Y 1
Animal:	30%	
A : H:	11 : 13	A 7 Ad 4 : H 5 Hd 8
M+FM+M:	1+1+0 = 2	
C+O'+c+V+Y:	5+0+0+0+1 = 6	

INTERPRETATIONTesting the limits for M.

One of the basic assumptions in the rationale for testing the limits for M is that an individual, with a potentiality for M, may not function up to his full capacity because of factors which prevent or disturb the projection of human movement. But as Reik admits, "we cannot produce indubitable proof of the action of certain repressed impulses, for then they would have to be laid bare, and they do not reveal themselves sensibly to the observer."

Rorschach, however, on the basis of observation, was convinced of the repressibility of the projection of M or what he called "kinaesthetic tendencies".

Testing the limits for M in this case was attempted in order to study signs of the possible repression of human movement. Apart from the solitary popular static M of card III, no further M responses revealed themselves.

One comes to the conclusion then that, in so far as the test is capable of revealing fantasy life, the subject has no easy recourse to an inner wish-fulfilling fantasy. Even withdrawal into emotional passivity is not resorted to (vide final balance.) However, he is not without self-assertion (W:D, W:M, S-pattern) not without evasiveness (d%) and not without a sensitivity to pleasurable stimulation in immediate "concretistic" reality (vide C-response structure.)

1. Reik, T : Listening with the Third Ear. N.Y. : Farrar, Straus and Co., 1948. p. 227.

NAME: PHAFULI

SEX: M

AGE: 29

EDUC.: 3RD YEAR B.A.

TRIBE: TSWANA

Severe headaches. Power of convergence very poor.

Post-Rorschach: Subject's range was brought from 6° to 32° in five sittings (before he wrote his first paper).

At the end of first phase (20 sittings) he had reached 59°.

I. A	20	Cat, especially the head.	DW.	DW: F-: A
	42	Bone.		D: F-: H
	180	Chinese symbols.	d23	d: F-: Obj.
	200	Map of Australia.	W	W: F-: Geo.
II. A	35	Two apelike people fighting.	D2, 1	D: FM: H: P
	115	Blood or fire.	D3, flowing colour.	D: Cm: Obj.
	170	Like clouds.	D1	D: YCF: N
	200	Map of England.	D2	D: F-: Geo.
III. A	20	Two pots, two women with breasts shaking.	D4, 22, 12	D: M: H: P
	85	Shoes look medieval and people look African with incongruity in costume.	D10	D: O'F: H
	106	Fine country scenery, trees.	D4	D: F-: Obj.
	140	Two spots irrelevant to picture.	d22	d: F-: Obj.
IV. A	35	Evolution.	W	W: F-: Abst.
	110	Live organism or torn coat or scarecrow.	W	W: c: Obj.
	170	Two sides similar.	W	
V. A	5	Bat.	W	W: F-: A: P
VI. A	5	Flower or fish.	D7, 8	D: F-: Obj.
	45	Mosaic or pattern.	D4	D: F-: Obj.
	65	Piece of ice.	W - cold ice.	W: FY: Obj.
	80	Butterfly.	D8	D: F-: A
	150	Path of bullet, it is still smoking.	D5	D: m: Obj.
VII. A	12	Clouds.	W, shading only here. D9	W: YC: W
	40	Frog.		D: F-: A
VIII. A	10	Two animals climbing.	D1	D: FM: A: P
	20	An umbrella.	D4	D: F-: Obj.
	40	Animal reflected in water.	D1, deep down.	D: YF: A
	90	Boulders, large round ones.	D6, 7	D: FY: Obj.
IX. A	12	A tree.	D9	D: F-: Obj.
	65	Caves.	d23, colour caves.	d: CF: Obj.
X. A	39	A decoration, some irregularly-shaped structure broken up to many irregular forms.	W No colour.	W: F-: Obj.

S U M M A R Y

R:	29	
Approach:	28% : 62% : 10%	
S:	-	
Non F:	44%	
F+:	31%	
M:	1	W 8 : M 1
G:	6.5	O 3 OF 2 FC -
M : G:	1 : 6.5	
FM-m: C+c:	4 : 6	FM 2 m 2 : O 5 o 1
Last 3 Cards:	24%	
C'F.C' : FC' :	1 : 0	C'F 1 C' - : FC' -
V+Y:	5	V - : Y 5
Animal:	21%	
A : H:	6 : 4	A 6 Ad - : H 4 Hd -
M-FM-m:	1+2+2 = 5	
C.C'.c.V-Y:	5+0+1+0.5 = 11	

INTERPRETATION

Perceptual inaccuracies predominate as a result of indifferent focusing on the stimulus (R¹) : Rorschach's "asthenic ego" which lacks the stamina wherewith to attend to and judge the picture developing in the perceptual apparatus is in evidence here.

Perception remains erratic.

Turning to the perception of the self, the subject shows traces of resignation and negation found frequently in passive submission. The mood tone is depressed (vide YCF determined response on card II, the formless Y on card VII).

The defences:

The pattern is withdrawal, but not readily into autistic fantasy. The quantity of energy which he invests in inner living is fairly low as measured on the Levy Movement Energy scale and he does not turn this energy into exploiting his meagre inner resources. Further he has capacity for warm emotional living but he does not readily achieve emotional contact (vide C pattern). Respect for reality is poor, his hold on accuracy weak and critical judgement poor. He defends himself readily only by withdrawal into emotional passivity (vide the use of V & Y and its blends in the C response patterns).

NAME: MOLETH SEX: M AGE: 20 EDUC.: 1ST YEAR B.Sc
 TRIBE: SESOTHO I.Q. : 107

Post Rorschach: Stutterheim treatment : Power of convergence encouraged. Improved from 6% to 40% of prism in three weeks after which medical officer reported a great improvement in his general condition and an easing of anxiety. In the second half of kinetic treatment subject was brought to 64° of prism (at which stage he started his examinations.)

He did as well as could be expected and before leaving he was brought to 75° prism.

- I. A 160 Body of a woman, black irregular spot. Black straight vertical line going through the body. D4 shape because it looks like a dress. D:F+;H
- II. A 185 (Laughed) Red spots. Look like people without heads in sitting position and hands raised. Blood going out from heads and feet splashing exactly same way. Have lines of division in middle. D1 shape of the body. D:M: Hd.
- III. A 215 (Laughed) Look like women - high-heeled shoes, long noses and heads, breasts, pubic bone. Lunge turned the other way. D9 breasts, high-heeled shoes. D10 shape of shoes, D6, d27. D7 D:M:H: Sex
- > Division between abdomen and legs, protruding part at knee and long necks. One woman has hair (head). - Bending to pick up similar objects. D4 objects D: NO: Hd
- IV. A 90 (Sighed) Backbone. (Said nothing, read the inscriptions behind.) D5 shape D: F+: Ad.
- V. A 50 (Sighed) Looks like bat wings outstretched, ears up, as if standing on its legs, facing behind. Can't see facial features, but very black. W: FC': A
- VI. 25 (Sighed) Bird standing on an object. D8 shape, black spots at D7 representing eyes. D: FM: A
- 35 Wings stretched out.
60 Big black eyes but no legs and joined to rock. Rocks can't keep birds.
- VII. A 15 (Sighed) Heads of monkey with long thing behind head. D1 shape D5 monkey D: FM: Ad.
55 Standing on rocks facing each other, but why do they want to move? D2 shape D4 shape irregular

VIII.	A	25	Lions. Hairy shapes, wild.	D1 shape, whole body.	D: FC: Hd
IX.	A	40	Head of old man, something hanging from mouth; and small body.	D4 shape, eye, forehead.	D: FC: Hd
X.	A	145	(Sighed) Green animal, pig class. Goats here. Eyes here, eyes of animals and person's all in one whole but no persons.	D8 shape d22 shape. d di in mass.	D: FM: A di: F-: Ad

S U M M A R Y

R:	14	
Approach:	7% : 86% : 7%	
S:	-	
Non F:	71%	
F+:	50%	
M:	3	W 1 : M 3
C:	1.5	C 1.5 OF - FC -
M : C:	3 : 1.5	
FM-m: C. o:	4 : 3	FM 3 m 1 : C 1 c 2
Last 3 Cards:	36%	
C'F-C' : FC' :	0 : 1	C'F - C' - : FC' 1
V-Y:	0	
Animal:	50%	
A : H:	7 : 7	A 4 Ad 3 : H 2 Ha 5
M+FM.m:	3+3+1 = 7	
C-C'+c-V-Y:	1+0+2+0+0 = 3	

I N T E R P R E T A T I O N

quantitatively the subject scores well on M, but as measured by the Levy-Movement Energy Scale he invests little energy in inner living. All M responses occur in two grey-black figures : a sign that anxiety can be absorbed in imaginative activity.

He does not live in emotional contact with his environment, does not attack it (vide final balance, C-pattern, lack of S).

The experience balance (3:1.5) seems to indicate that he is holding in his feelings and degree of introversion is fairly strong. M-stance is static, i.e. the subject turns neither to left or right; the fantasy life is not fluid enough to be a healthful defence in times of stress.

The Rorschach test, however, has failed again in this case to reveal the anxiety that has been clinically diagnosed. It is difficult, therefore, to say whether the subject has any other defence measures against problem-producing situations.

NAME: LUBOGO SEX: M AGE: 25 EDUC.: 3RD YEAR B.A.
 HOME LANGUAGE: LUBOGA I.Q. : 103
 AREA OF BIRTH: JINJA.

A member of the Students' Representative Council and prominent in many college activities.

Reported to writer the day before he had to write his first paper to volunteer for the test.

- I. A 60 (Grunted) Butterfly. W shape W: F+: A. P.
- II. AV 60 (Grunted, laughed)
 A Blood, ribs. D2 D3 colour D: C: Blood
 Piece of flesh. di shape of them. di: Cc: Ad
 D1 colour because D: C: Ad.
 red colouring looks like blood on the flesh.
- III. AV 45 Vase. D1 without D3 shape. D: FY: Obj.
 Avenue with a road. S24 shading - S: YV: Vista
 colour - vista. D: F+: Obj.
 Two trees. D6 shape & shading. D: Cc: Blood
 Blood. (Mentioned D2 D3 colour of
 murder and did not blood, thick.)
- IV. A 17 Bat. D7 D5 without W: F+: A: P
 D4 d23. shape.
- V. (Grunted. Sighed.)
 A 180 Symmetry. D1 shape D: F-: Geog.
 240 Alaska - map. de shape de: F-: Geog.
 Eastern part of America.
 335 Topographical map of a D4 D7 colour - W: F-: Geog.
 country. shading.
 418 Rabbit D6 shape D: F-: A
- VI. A 50 Skin of an animal. D1 d31 shape D: F+: Obj. P.
 180 Penis. D7 shape. D: F+: Hd.
- VII. A 130 Dogs. (Hesitated) D2 shape. D5 looks D: FM: A
 220 like the tail, wanting to jump.
- VIII. A 75 Painting. W because of W: C: Obj.
 various colours.
 170 Animals - look like D1 (movement D: FM: A: P
 rabbits. strong). They must want to fight.
- IX. AV 25 Violin. S8 D5 d23 shape and S: F+: Obj.
 some tiny strings.
- X. AV 75 (Whistles)
 Rock. D9 D6 roughness. D: C: Obj.
 Painting. W because of W: C: Obj.
 various colours and symmetry.
- A 160

S U M M A R Y

R:	21	
Approach:	24% : 66% : 10%	
S:	2	Sx 2 x8 -
Non F:	52%	
F+:	70%	
M:	-	W 5 : M -
O:	9	O 6 CF - FC -
M : G:	0 : 9	
FM+m:G:c:	2 : 9	FM 2 m - : O 6 c 3
Last 3 Cards:	24%	
V+Y:	3	V 1 : Y 2
Animal:	34%	
A : H:	7 : 1	A 5 Ad 2 H - Hd 1
M-FM+m:	0 2 0 = 2	
C-C ⁺ .c.N.Y:	6 0 3 1 2 = 12	

I N T E R P R E T A T I O N

The loading of pure O on the final balance, the 2 pure S, W:M (5:0) and M:O (0:9) and FM+m:G:c (2:9) reveal a personality characterized by impulsivity, lack of restraint and with an opposition tendency directed against the outer world. He is entirely wanting in equipment to cope with these factors within. The experience balance reflects an instability in his reactions to life's events and people. The hard-colour-toned stimuli produce only formless C, or c coalescing with formless O, revealing reaction with verve toward, but not warm feeling for his fellows.

Testing the limits for M: He failed to produce M. Are these being repressed by the strong presence of C, Co and S? It is difficult to tell from the record and the summary structure. W:M makes it patent, however, that, in spite of S, he will make no strenuous efforts to sublimate strong feelings in autistic living. But the restriction, the gross W, presence of V & Y on grey-black, and the comparatively high (for him) Non F% may all be diagnostic of an anxiety state. These in turn indicate that reduced responsiveness, associated with V & Y, are due to the paucity of inhibitory defences. He achieves assertiveness unsubtly (W:M may reveal too a tendency towards pretentiousness, especially when viewed against the S and C(c) background and the presence of (1) YV with S and (2) FM without compensatory M,m responses. C fails to enrich the personality structure.)

NAME: T. MATODLANA

SEX: M

AGE: 27

EDUC.: 3RD
YEAR B.A.

TRIBE: TSWANA

A member of the Students' Representative Council; treasurer of the Debating Society. A good student who produces well above average work during the term but does badly at examinations.

- I. A 55 Straight line down the middle, symmetry everywhere - perhaps two birds flying. W: FM: A
 7√ Four white spots here, if this is water I suppose they are lakes between mountains as when you look from above - they are perhaps very deep lakes. S: V: Vista
 A< Here are men working - they are working in the mealiefields at night - di within mass shaded. di: YF: H & Vista
 Shaded spots are men, lighter spots the field.
- II. A 75 Why so much symmetry? Red on top, blood, but too symmetrical - blood is not so exact! D: C: Blood
 A 220 Look at the colouring (inside) here. Like flesh putrifying. W: c: At.
- III. A 40 Even the middle line is symmetrical. <√
 50 No, just symmetry.
 100 Two boys or two girls - about to play a game, they are sleeping, pretending. D: M: H
- IV. A 60 Why does the middle line peter out? It may be the spine of an animal. D: F+: At.
 Very small men here - Inside mass
 about to fight - they want to fight - but they may also be working - di: Y: H.
 Shade determined.
- V. A> 50 Midline again, maybe spine of animal. D: F: At.
 80 Top and bottom have bays - like in geography. S being sea. sd: F: Geog.
 May also be snakes striking. D they are coming out of a hole. D: FM: A
 140 Bat. W: F+: A
- VI. (Reject.)
 A 75 Symmetry is all that matters here.
- VII. A√ 15 Midline is a spine of a human being. Then these two people standing on a cliff waving farewell to a ship departing in the distance. D: F+: At.
 A ds: VM: H & V

VIII.	^	80	Two chameleons.	Climbing along the edges, no change in colouring though, no they are <u>stuck</u> - like with glue-leaves, sticky. Sun and colour reflection.	D: FMc: A
			Ponds of water in the veld.		s: Y: Water
IX.	^v	70	Two old men trying to boast, Chinamen -	Seen in pictures. Heads only.	D: F+: Hd.
X.	^v	50	Flying animals.	D	D: FM: A
				D	D: FM: A
				d	d: FM: A
		105	A pathway.	Because here is the green grass in between.	DS: CF: Path
		150	A man trying to sleep, but getting up, perhaps he fell down.		di: M: H: Fab.
		190	A dog, he is <u>stuck</u> to a rock.	F only.	d: F-: A
>^		240	Reflection of another man in the water - a vlel surrounded by thick bush and trees -	all the darker portions.	ds: YF: H
			These animals are all creeping out of the water to eat the leaves from this old tree - the leaves have all been eaten - here are some of the animals reflected - (laughs, fingers card.)		VS: FM: A
					d: F-: Bot.

SUMMARY

R:	26	
Approach:	15% : 46% : 39%	
S:	3	8x 1 xS 2
Non F:	69%	
F:	75%	
M:	3	W 4 : M 3
C:	2.5	G 1.5 CF 1 FC -
H : C:	3 : 2.5	
FM:m: C+c:	7 : 2	FM 7 m - : 0 2 o 2
Last 3 Cards:	46%	
CF+C: FC:	0 : 0	
V+Y:	6	V 2 : Y 4
Animal:	35%	
A : H:	9 : 7	A 9 Ad - : H 6 HD 1
M+FM+m:	3+7+0 = 10	
C+C+c+V+Y:	2+0+2+2+4 = 10	

INTERPRETATION

A feature of this record is that it is the only one in this group that resembles the majority of the records in Group A in one respect viz: clinging to the midline and symmetry awareness. He turns to the midline immediately and to the idea of symmetry and he clings to this until the end of card VII. On the colour cards, however, he forsakes the midline (in contrast to the subjects of Group A) and FM almost completely dominates the record.

He is absorbed on the grey-black cards on mid D yet he can also produce structurally good V, Y, c and even M responses. His need for dependence is central, he remains subdued, avoids pleasurable stimuli but perceptually he functions on a high level. The colour cards initiate a desire to send out feelers to his environment; the depression now seems to retreat before an urge to self-assertion (vide FMc followed by S:Y, 3 FM and finally M) and to a wish-fulfilling activity. Responsiveness to emotion-toned stimuli, lively or painful (C & Y increase) and the taking flight into fantasy are still signs of a depressed mood.

But he is handling himself well for submissiveness is swamped in the new assertive attitude. However, the final balance reveals that he grapples with the problem (so often encountered in the adolescent of Group A) while the fantasy life remains infantile. He does not strive so much to become independent rather he seeks assurance from his environment. The self-absorption i.e. the midline-cum-symmetry awareness is then a self-comforting device, a technique by means of which he seeks to get what he wants for he has not the equipment, in the fantasy life, to cope with his problem in more effective, adult fashion.

NAME: MKONDYA SEX: M AGE: 22 EDUC.: 1ST YEAR B.A.
 TRIBE: SWAHILI & TUMBUKA I.Q. : 109
 AREA: Tabora.

Post-Rorschach: Stutterheim treatment to improve power of convergence. Initially, convergence was 6°, after fifteen sittings he was brought to 64°, after which he reported freedom from headaches and sleeplessness.

I.	A	4	An insect.	D4 shape	D: F-: A
			Looks like a bat with stretched wings.	W shape	W: F-: A: P
			A cloud.	D2 shading	D: Y: Obj.
		130	A bone of sacrum.	W' (exc d21) shape	W: F-: Hd
		283	A pitlo's cap ornament.	W shape	W: F-: Obj.
II.	A	30	(Became a bit nervous)		
		54	Map of Australia.	W (without D2) shape	W: F-: Geog.
			A rock.	S5 big rocky substances.	S: Y: Obj.
		205	Legs of a person.	d1 (below S9) shape & colour of woman's shoe.	d1: FC: Hd
III.	A	4	Two people beating a drum.	D9 shape	D: M: H: P
			A bow-tie.	D3 shape	D: F-: Obj.
			Two people looking opposite sides and raising their hands up and pulling away.	D9 shape	D: M: H
		190	Leg of a horse.	D5 shape	D: F-: Ad
IV.	A	7	Like an insect's head.	D5 shape	D: F-: Ad
			Inside of an animal.	W colour - some parts are so black.	W: C-: Ad
		150	An island.	d29 shape	d1: F-: Geog.
V.	A	10	Looks like a bat.	W shape & colour.	W: FC-: A: P
			A snake, a black mamba.	D3 shape & colour.	D: FC-: A
			Prongs.	D3 shape, so that it can go round things.	D: FY: Obj.
		154	Forearm.	D1 shape.	D: F-: Hd.
VI.	A	3	Kangaroo.	W shape.	W: F-: A
			A dissected grasshopper -	W shape, parts of it.	W: F-: Ad
			A star-fish.	W shape	W: F-: A
			Head of a dog.	D7 shape	D: F-: Ad
		174	A handkerchief folded, very clean.	D6 shapely & clean.	D: FC: Obj.
VII.	A	25	(Wriggled)		
			A head of a monkey.	D1 shape	D: F-: Ad
		180	A cloud.	d22 shape & colour	d: F-: Obj.
VIII.	A	7	An animal's front part.	D shape	D: F-: At.: P
		62	A lighthouse.	d27 d29 shape	d: F-: Obj.

IX.	25	Hookworm, here the head only.	d22 shape	d: F-:Ad
		An island.	829 shape	S: F-: Geog.
		A head of a man (person)	D4 - shape	D: F-: Hd
	145	Rings.	D3 - shape	D: F-: Ad
X.	15	A crab's feet.	D1 - shape	D: F: Ad.: P
		Antelope.	D7 - shape	D: F: A
		People with the legs up against a tree.	D8 - shape	D: F-: H
		A mountain slope.	D9 - shape	D: F-: Geog.
		A river.	D6 d34 D6, because of colour.	D: O: Obj.
	145	Horns of an animal.	D4 shape	D: F-: Ad
		A cock's head.	D2 because of the shape.	D: F-: Ad

S U M M A R Y

R:	39	
Approach:	23% : 64% : 13%	
S:	2	Sx 2 xs -
Non F:	28%	
F:	57%	
M:	2	W 9 : M 2
O:	2	O 1.5 OF - FO 1
M : O:	2 : 2	
FM-m : O-O:	0 : 2	FM - m - : O 2 c -
Last 3 Cards:	33%	
O'F-C' : FO':	1 : 2	O'F - O' 1 : FO' 2
V-Y:	3	V - : Y 3
Animal:	48%	
A : H:	18 : 7	A 7 Ad 11 : H 3 HD 4
M-FM-m:	2-0-0 = 2	
O-O' : c.V-Y:	2-1-0-0-3 = 6	

INTERPRETATION

H productivity is high on the popular M - card III. At no other time does the subject evince a sensitivity to inner resources. He appears to be virtually free from tension.

His use of H on card III is indicative of the energy he invests in fantasy when slipping into it is easy. The H stance is extensor in the main and involves, if H is viewed against the S and C response patterns, as a tendency towards dominance, a wish to belittle others as a safe way to cover up a problem he cannot face or cope with.

The non-fluidity of the H energy and the presence of pure Y confirm the sterility of the inner resources and the ready retreat into an aimless passivity.

NAME: S.M. MUTSWAIRO SEX: M AGE: 26 EDUC.: 2ND YEAR B.Sc
 TRIBE: BOTOHO

Medical Officer's report stated "severe headaches but no organic signs." Vision RE 6/6, LE 6/5

Post-Rorschach: Stutterheim treatment. Graph read as follows:-

First sitting: 4° of prism
 Second " 5° " "
 Third " 8° " "
 Fourth " 16° " "

Then no improvement until ninth sitting.

Tenth sitting 27° of prism; then steady improvement until 64° of prism was reached. (Tenth to fourteenth sittings taken during the time he was writing.)

I.	AV 20	Skull or a mask with holes.	W	WS: F-: Ad
	<A 40	Bat.	W	W: F-: A: P
	55	Clouds.	W	W: F-: Obj.
II.	AVA 5	Skull.	D1	W: F-: Ad
	20	Butterfly.	D1	W: F-: A: P
	40	Dirty ink splash.	W	W: C: Obj.
	75	Stalactite and stalagmite.	D3 - rounded.	D: FV: V
	120	Shoulder dress.	D1	D: F-: Obj.
III.	AV 12	Two people talking to each other.	D2 d22	D: F-: H
	30	Two people flying in the air ready to fall.	D2	D: M: H
	45	Two people praying.	D2 d22	D: F-: H: Fab.
	60	Birds.	D2 d22	D: F-: A
	✓ 78	Valley with pool of water. This is a deep pool.	S 24	DS: FV: Pool
IV.	^ 10	Head of rhinoceros.	W	W: F-: A
	30	Skull of fish.	W	W: F-: A
	46	Heavy rain clouds.	W - Shading.	W: Y: V
	< 60	Cliff hanging down.	D4 A d 23	D: FV: V
	85	Butterfly.	W	W: F-: A: P
V.	A 5	Moth	W	W: F-: A: P
	12	Flying hair of a person.	W - Like a child who is running.	W: M: H
	^(<V> 19	Bat.	W	W: F-: A
	45	Person wearing heavy fox skin.	W	W: F-: H
	105	Rat.	W	W: F-: A
VI.	A 5	Tortoise.	W	W: F-: A
	30	Moth	W	W: F-: A: P
	35	Praying mantis.	W	W: F-: A
	68	Louse.	W	W: F-: A
VII.	^(<) 8	Clouds.	D2 The shades of clouds.	D: Y: V
	< 30	Valley stretching away in the district.	d23	d: V: V
	✓ 75	Clouds resting on mountains, breaking.	D2 Bat.	D: Ym: V

(VII.) (Cont.)

- 95 Heads of 2 pigs facing each other.
100 Snake - like from a wood fire.

D1 D: F : A
W Black W: C'm: Obj.
wood, charred,
and plumes.

- VIII. AVA 10 Two animals, one on each side.
23 Butterflies.
45 Roof of house.
60 Creeping insects.
95 Thick bush.
125 Backbone of fish.

D1 D: F : A
W - D1 D: F : A
D4 D: F : Arch.
D4 D: FM: Obj.
D5 & 4 D: VF: Obj.
D3 & S3 D: F-: At.

- IX. A 10 Flowers.
20 Two Father Christmases.
75 Riders on horseback.
< 90 Heads of old men.
123 Two cliffs facing each other, rather high, forbidding.

W - Coloured ones. D: CF: Obj.
D3 D: F-: H
D1 (F. only) D: F-: H
D4 D: F : Hd.
D3 or d's at bottom. D: VF: Obj.

- X. A 15 Many-legged creatures on either side.
> 32 Running springboks.
A 63 Creeping creatures, looking for food.
75 Caterpillars.
100 Two dogs facing each other.

D1 D: F : A
D7 - Like if frightened. D: FM: A
D4, 8. D: FM: A
D4 - Because of colour. D: C: A
D2 D: F : A

S U M M A R Y

R: 48
Approach: 44% : 54% : 2%
S: 2
Non F: 38%
F: 67%
M: 1
G: 5.5
H : G: 1 : 5.5
FM+m: C: c: 6 : 4
Last 3 Cards: 33%
C'P: C': FC': 1 : 0
V+Y: 9
Animal: 44%
A : H: 23 : 8
M+FM+m: 1+3+3 = 7
C+C', c.V+Y: 4+1+0+5+4 = 14

Sx - xS 2

W 21 : H 1
C 3 OF 1 FC -

FM 3 m 3 : C 4 c -

OF - C 1 : FC -
V 5 : Y 4

A 21 Ad 2 : H 7 Hd 1

INTERPRETATION

The experience balance reflects a weakness of adaptive efforts, the potentiality for sporadic, impulsive acts and poor capacity for thoughtful delay of impulses. The flatness of the record combined with the high W% (44%) , the low W:M (21:1) and the irregular approach demonstrate the basic emptiness and pretentiousness of the subject (this pattern is reminiscent of the pattern frequently found in the Rorschach records of European and African inmates (in institutions) which have been diagnosed as "psychopathic personalities").

Reality testing too is poor (67%), although his verbalizations are orderly, concise and do not indicate disorganization of the thought processes, but independent thinking on a syncretistic level. There is no fluidity or resilience in his fantasy life which remains at an immature level. Withdrawal into fantasy is for him not a healthful technique and the presence of Y reveal a tendency to withdraw also into emotional passivity. This withdrawal technique may become painful. However, the psychopathic nature of the subject may in part soothe any pain he may experience in this connection.

NAME: MHLONI H.Z.

SEX: M

AGE: 20

EDUC.: B.Sc

3rd Class
Matric

TRIBE: HLUBI

Subject avers that he is in no doubt about passing his examinations but that he is worried lest he should not get distinctions.
Not married.

- | | | | | | |
|-------|---|-----|---|--|--------------------------|
| I. | ^ | 20 | Pelvic girdle. | Of animal. | D: F-: At |
| | | 55 | Could be bat with wings. | | W: F-: A |
| II. | ^ | 20 | Colourful! Soil perhaps. | Almost like soil through which flowers are growing - here - here - here (the reds) and around the black soil and in between the water flowing. | WS: CFm: Bot. |
| | v | | | | |
| | ^ | | | | |
| III. | ^ | 5 | Two old people facing me - very angry perhaps and a deep pool of water between them. - | Darkness here is the deep pool. | WS: NY: Vieta & H. |
| IV. | ^ | 25 | Skinned animal. But could also be clouds - | Shading determined. | W: F-: A
W: Y: Clouds |
| V. | ^ | 20 | Skinned rabbit. | | W: F-: A |
| VI. | ^ | 10 | Plants with 3 roots above the soil. | D5 | D: F-: Bot. |
| VII. | ^ | 35 | Flesh - | A human being cut open - or perhaps a goat. D1 and 3. | D: F-: At. |
| VIII. | ^ | 5 | Again flesh. | A human being - but without head, neck and legs. | W: F-: At. |
| IX. | ^ | 25 | Cloudy sky - just at sunset - hills and mountains in background. | | W: OV: Vieta |
| | | 105 | Head of a man eating something - B4 - he may be chewing a piece of meat, one can't say. | | D: H: Hd. |
| X. | ^ | 15 | Trees, flowers, rocks, statues and here an old man. | No, just the general idea of colour. | W: G: V & H |

S U M M A R Y

R:	13	
Approach:	69% : 31% : 0%	
S:	1	Sx - xS 1
Non F:	46%	
F:	43%	
M:	2	W 9 : M 2
C:	3	C 3 CF 1 FO -
M : C:	2 : 5.5	
FM-m: C-c:	1 : 4	FM - m 1 : 0 4 0 -
Last 3 Cards:	31%	
C'F.C' : FC':	-	
V-Y:	4	V 2 : Y 2
Animal:	23%	
A : H:	3 : 3	A 3 Ad - : H 2 Hd 1
M-FM-m:	2.0+1 = 3	
C-C' + c.V.Y:	4+0.0.2.2 = 8	

INTERPRETATION

The objective world receives this subject's attention throughout the test. He construes reality within the normal range but with a poor perception (note F+%). Sterility of thought is revealed by the total R, content, poor A and At-responses. He does not reach out with any warmth towards others. He does introvert what feelings he has but with his unmodulated C-responses, an impetuous reaction pattern must be inferred (vide also the final balance of 3:8). The high W%, W:M, W:D and total lack of q% (in a record containing fairly strong V & Y) reveal aggressive trends which are maladaptive in character. This seems to be the core of his trouble: he simply turns to maladaptive solutions when a problem confronts him. He can internalize his need but the nature of the M responses and the low energy implied therein, seem to indicate that fantasy does not serve him well enough.

The S-response against a W% of 69% and F+% at 43%, reveal that although assertiveness and maladjustment are strongly in evidence, his fighting spirit may be low and this may, paradoxically, be a salutary finding in a person who moves toward his desires so unsubtly as does this subject.

NAME: CHIDAVAENZI L.C. SEX: M AGE: 22 EDUC.: 3RD YEAR B.Sc.

TRIBE: SHONA.

Post-Rorschach: Stutterheim treatment to encourage power of convergence which was found to be poor at time of the test - (August 1952). Convergence improved rapidly during a five week session. Subject experienced no great anxiety a few days before his first paper.

Subject improved from 5° prism at first sitting to 64° during tenth sitting.

Vision : RE 6/5 L.E. 6/6.

I.	^	10	Bat, mouth like crab.	W.	W: F-: A
		40	Colour like dark clouds.	Moving. D1, 22	D: Y: Obj.
		85	May be the sea.	During a storm - all <u>splashed</u> here.	W: Ym: Vista
II.	^	9	Butterfly with wings.	D1	D: F-: A: P
		35	Red colour reminds me of setting sun.	D2, 3	D: OF: V
		80	Piece of wood.	D4	D: F-: Obj.
		100			
III.	^	10	Outer parts like range of mountains.	D5	D: F-: V
		> 25	Opened chicken.	D12	D: F-: A
		^ 45	Two kidneys.	d29	d: F-: Ad
		69	Lions facing upwards or turned upside down.	D2	D: F-: A
IV.	^	12	Vase with flower not blossomed yet.	W	W: F-: Obj.
		55	Candlesticks in Anglican church.	d23	d: F-: Obj.
		75	Colour of dark clouds.	Moving.	W: Ym: V
V.	^	9	Butterfly - two legs outstretched and two feelers in the head.	W	W: F-: A: P
		35	Edges of wings like undulations of mountains.	D5, d21,	d: F-: V
		61	Wings have feathers stretching out.	D1, d22	D: F-: Ad
		85	The head has no mouth.	D6	D: F-: Ad
VI.	^	5	Top part like cross.	D8	D: F-: Obj.
		25	Body like tortoise with legs outstretched.	Trying to fly.	W: FM: A
		v 55	Bottom, animal's mouth with teeth projecting.	d21, 28.	d: F-: Ad
		^ 103	Top, most like cave cut into mountains.	D7	D: YF: Obj.
VII.	^	20	The middle space is like a valley with two rocks jutting out.	S7, D2	SD: YF: V
		65	Clouds floating.	W - shade	W: mY: N
VIII.	^	8	Middle part like a british crown.	D5	D: F-: Obj.
		20	Top part like the roof of a house.	D4	D: F: Obj.

VIII. (Cont.)

40	Two sides like lions moving away.	D1	D: FM: A
52	Lines in centre etc. like ribs.	D3	D: F : Ad
70	Bottom like butterfly.	D6 & 7	D: CF: A
90	Two lines at top like feelers of butterfly.	d24	d: F-: Ad
IX. AV 10	Vase.	Very delicate.	D: FY: Obj.
^ 35	Mid part like lighted candle.	D5	D: F : Obj.
65	Feelers of butterfly.	d25	d: F-: Ad
X. ^ 10	Top like flower.	D10	D: CF: Obj.
20	Open chest.	D6, d24	D: F : Ad
40	Two blue things like amoeba swimming through water.		D: FM: A
60	Top sides like rock rabbits.	d21	d: F : A
90	Bottom, like mouth of crab.	D11	D: F : Ad
121	Grey - like springboks.	D7	D: F : A

S U M M A R Y

R:	38	
Approach:	16% : 66% : 18%	
S:	1	Sz 1 xS -
Non F:	34%	
F:	50%	
M:	-	W 6 : M -
C:	3	C - CF 3. FG -
H : C:	0 : 3	
FM+m: C+o:	6 : 3	FM 3 m 3 : C 3 c -
Last 3 Cards:	39%	
C'F.C' FG:	0 : 0	
V Y:	6	V - : Y 6
Animal:	52%	
A : H:	20 : 0	A 11 Ad 9 : H - Hd -
M+FM+m:	0+3+3 = 6	
C+C'. c.V.Y:	3+0+0+0+6 = 9	

INTERPRETATION

There is very little clear-cut evidence of anxiety in this record. If strong anxiety is present the test has failed to reveal it. The subject does not use the M defence but Y is often resorted to, mostly blending with good form or with m. His withdrawal is thus only into emotional passivity and compliance with others. He appears to be anxious to adapt socially but lacks that inner creativity which can put to good use his potential for good social contact and emotional outgoingness.

NAME: L.M.

SEX: M

AGE: 24

EDUC.: 3rd YEAR B.A.

TRIBE: SHONA

Recently heard that his parents had forbidden his fiancée to visit them in their home as they no longer approve of her. He is very disappointed but avers he will not disobey his parents in anything.

- I. A 70 Bones. Of an animal. W: F-: At
80 An emblem. With bits broken off. WB: F.: Ger.
180 This middle portion, it does not look important, maybe it divides two concepts, one good, one bad... Abstract
210 Of course, it can be a river. River between valleys - valleys and the idea of deep precipice. D: YF: Vista
300 Coastline. Edges of W de: F-: Geog.
340 These portions - S - The contrasts - white for sunlight. S: FO': Vista
The sun outside...
- II. A 10 Cave-opening...and down below the red portrays the sun-light streaming in, perhaps the sun has just come up.... these darker portions are caves.
above are reflections of the sun.
100 These two portions just do not meet.... maybe a bridge over the opening. d: F-: Bridge
The sun is also glittering on the face of the rocks... yes, perhaps it is just sunrise.
This (bottom red - white spots) may be water trickling down, drop by drop.. di: mF: Water
> 310 Profile - very stern. Of a man (do) de: F-: Hd.
- III. A 10 Two men pulling their hands out of mud. Pulling hard, sticky mud. W: Mc: H
Down here we have a river again but, of course, not the same as before...only a small stream flowing through the caves and into an inland lake. dD: Ym: Vista
90 Bowtie. Shape only. D: F-: Clothes
<>A 175 Perhaps these two men are fighting over the bow-tie - and this here may be blood from the fight... because of red blood - after a fight - thinning out. D: Cm: Blood: Fab.

III. (Cont.)

- 240 An island in the Pacific surrounded by water... DS: F-: Geog.
- IV. ^ 120 Butterfly. Wings only. D: F-: Ad.
 V 190
 200 Healie leaves drooping. D: F-: Bot.
 Top here of a dog running away. di: FM: A
- ^ 270 The inside edge of the penis - the line after circumcision and ending here - not erect. Shading determined form. D: YF: At.
 The whole thing is getting lighter towards the centre - perhaps the whole thing is really a wood with the sunlight shining through the trees... W: YF: Vista
- 400 Semen being ejected with bits dropping - di outside W darker portions. D: mF: Semen
 Head of a rabbit - D: YF: Ad.
- V. ^ 5 Bird in the sky, perhaps flying - S: FM: A
 Also may be an animal running - W: FM: A
 Also may be a furry thing, also snakes wanting to fight each other. W: c: A
 A lady's leg without the foot. D: FM: A
 Outline of South America. D: F-: Hd.
 do: F-: Geog.
- VI. ^ 40 A prehistoric fish cut into two with a sharp knife and opened for dissection, this here is the heart. W: F-: At.
- 90 This is the cut - right down here, with the places where the knife could not cut the gristle and the bone - these (di within midline) are coagulated blood, dried-up and gritty. di: c: At.
- 180 Penis cut through the middle with veins bleeding - D: mF: At.
- VII. ^ 10 Inland lake and the rocks here looking up from the water - the sun is up. SD: VF: Vista
- 90 Could be clouds - the darker parts. D: Y: Vista
- VIII. ^ 5 Animals climbing with sun shining on them. Climbing up through the red light of the sun down here. D: CFM
- 60 Old coat. Ragged bits, torn. D: F-: Clothes
 Bottom part here again a penis with the skin pulled tight and running semen inside, perhaps the man will urinate... the fleshy part is over the bone in the centre. d: Ym: At

IX.	^	5	Lights like at a jubilee.		W: C: Lights
		40	Two beasts ready to fight, horns interlocking.	Rearing up, one's horn is already broken perhaps from another fight.	D: FM: A
		100	Wool again, dyed and dried out.		D: Cc: Ad
X.	^	5	Lights but also germinating shoots and leaping buck. Snakes smothering a rabbit, eating its eyes.		W: C: Lights D: mF: Bot D: FM: A
	V		A volcanic effect like you see in the bioscope the colour films.	-The whole impression but especially this - (red parts).	W: mG: Volcano

S U M M A R Y

R:	29	
Approach:	31% : 59% : 10%	
S:	2	
Non F:	59%	
F+:	73%	
M:	2	
G:	9	W : M 9 : 2
M : G:	2 : 9	G 6 CF - FC -
FM+m: C: c:	9 : 10	FM 6 m3 : C6 c4
Last 3 Cards:	34%	
C'F+C' : FC':	0 : 0	
V+Y:	1	V - : Y 1
Animal:	40%	
A : H:	11 : 3	A 7 Ad 4 : H 3 Hd -
M+FM+m:	2+6+3 = 11	M 2 FM 6 m 3
C+G' + c+V+Y:	6+0+4+0+1 = 11	C6 C - c 4 V - Y 1

I N T E R P R E T A T I O N

Anxiety shock is his first reaction, and the very intensity carries with it the reflex towards counter measures. He makes real efforts to bind his emotions. It is seen that the more anxiety is present (in a particular response,) the more he exhibits particular defence mechanisms. This leads one to believe that when anxiety abates somewhat the defensive behaviour likewise will abate. The purpose of these defence mechanisms is to keep the inner conflicts from being activated (vide the strong and frequent blending of C with c on both grey-black and colour cards). To the extent that these mechanisms are

...successful/...

successful, the subject is able to avoid having to confront his problem. But viewing the final balance one realises that the subject is hardly mature enough to intellectualize his anxiety. Pure C pattern further emphasizes this immaturity and instability (vide also C c blends). He either reacts with strong feelings or he withdraws. The personality structure, or at least the anxiety defence measures are not resilient enough to cope with the problems on an adult level. M pattern is mainly centripetal, FM pattern mainly extensor. M energy on the Levy energy scale is very low. m outweighs M. The subject has wishes which he feels powerfully but he has not the energy or the resilience to make anything of these flashes of wish-fulfilling activity (vide response sequence of cards III, V & IX). The emergence of S amidst these responses indicating wish activity reveal a need for contrariness (note the S response after the vague de on card IV), but whether this contrariness is directed against his own desires or against the environment is not possible to say with a degree of certainty. One clue lies in the pure C pattern and its blends; this, as we have seen, indicates instability and S may be the counter attack whereby he seeks to dispel this instability and feelings of aggression. He wishes to defend himself from himself but if this is so it seems simply to generate further anxiety for the Cc blendings increase whilst m becomes more strongly felt. (vide particularly the mF of card VI.)

NAME: DAVID

SEX: M

AGE: 19

EDUC.: 1ST YEAR
B.A.

TRIBE: BRONA.

Subject is a frequent visitor to evening surgery of the College Medical Officer. Neurasthenia diagnosed as long ago as June. Complains of sleeplessness. When test was taken he was in a manifest state of nervous exhaustion.

Post-Rorschach: Subject attempted his first paper but gave up after 30 minutes. Returned home.

- I. A 5 Oh!
40 (Reject.)
✓ 110 Well, a thing spinning. Just like a spinning D:mf:Obj.
140 Ink-blot I know. top. D4.
An animal. Perhaps a bear. W:F+:A
- II. A 5 Two things fighting. W. Two oxen or W:FM:A
90 This a blood. Just like blood D:C:Blood
after you have
spilt it.
✓ 200 Looks like a thing Its mouth - S - is SW:FMC:A
crawling forward. open - front view.-
Here - D2 - are its
blood-shot eyes -
looking through the
dark.
D11 D10. DS:M:H
- III. A 10 Two men facing each D11 D10.
other with horns on This space - S -
their chests, perhaps part of their
they are sub-human. equipment.
- IV. A 70 A skin. W. (No response) W:F+:A
Water running out of a Form only.
forest - perhaps after de and di of D1 deD:mY:
rains - there has been light-determined. Vista
no furrows.
- V. A 5 Bat, mouth open. W (S) WS:F+:A
- VI. A 125 A train going through a Mid D - lighter- D:Ym:Train.
mountain tunnel. grey the train,
lights on, night-
time. Dark-mid-D,
tunnel walls. The
end is sealed up!
di of de of D3. di:m:Water
(drain-pipe
missing.)
- VII. A 90 Front view of an open (S) Like you see DS:F+:Viata
hole in the ground. after rains - (D)
water in the bottom
which you cannot
see. (di in D6)
150 A tunnel here. between two high di:Ym:Train
hills - train going
through this time,
the railway lines
are broken though
(di beneath Dd26).

VIII. ^{AV} 100 (Reject.)

IX.	^	5	An explosion with the smoke trailing down already.	(D9 mid D) (Form only)	D: m: Explo- sion.
		60	Four openings into railway tunnels.	Small s's in mid S. - the whiteness is the sun - at the back, of course, it is much darker.	s: Y: Vista
X.	^	40	Two old men, standing up, wanting to fight, on their chests there are long hairs. If they slip they will fall - they are actually standing with their deformed legs on something.	D14 It may be a dead tree trunk.	D: M: H D: F+: Bot.
			Two eyes in their heads. Thing looks like a circus-act - two lions here performing, listening to their trainer, and above them are two ostrich heads.	Trainer is shouting to them, using his hands.	D: M: H d: F-: Ad
			Water here -	de of D1 flowing out of a dam.	de: Fm: Water
			More water here.	de of di of D1 Perhaps this is a furrow.	de: Fm: Water
			(Laughs) Those two old chaps are going to fall.		
			Twigs here.	di of D1	d: F-: Bot.

S U M M A R Y

R:	23
Approach:	21% : 49% : 30%
S:	6
Non F:	73%
F+:	50%
M:	3
O:	1.5
M : C:	3 : 1.5
FM-m: C+ c:	10 : 1
Last 3 Cards:	33%
C'F+C': FG':	0
V+Y:	0+4
Animal:	32%
A : H:	7 : 3
M+FM+m:	3+2+8 = 13
C+G' c.V+Y:	1+0+0+0+4 = 5

Over a period of five years he has attended college for three years and passed a total of three courses of study, failing others. Married, one child.

- | | | | | | |
|------|---|-----|---|--|-----------------------|
| I. | ^ | 25 | The bone - bones, the
pubic bone. | | D: F-: At. |
| | | 70 | Man - shot through the
heart - | Light grey is the
space left by the
bullet. | D: YF: H |
| | | | He is about to fall
down, head and hands
thrown up - feet shot
away - | mid D.
darker ones | |
| | | | These spots -
are bits of his
clothing, torn away. | | |
| | | | This the eye here - | lighter di. | |
| V< | | 120 | All light and dark in
here, here is some
light - S -, perhaps
the sun coming through
the clouds. | | SW: Y: Vista |
| | | | | W - clouds. | |
| II. | ^ | 40 | Again the dark clouds
now moving over the
colours - the red
parts were coloured
clouds - rain clouds
these perhaps. | | W: Ym: Vista |
| | | 70 | This is a high
pinnacle of rock and
this - middle S - a
deep pool of water
surrounded by clouds -
as if you see it from
above - | | D: F-: Vista |
| | | | | | S: VY: Water |
| III. | ^ | 5 | They are pulling at
each other -
they are trying to
break up some bits of
wood. | | D: M: H |
| | | | In the middle here is
the pool of water of
Card II - only now you
see it from much
farther away, the water
is seen through the
rain clouds. | | S: VY: Vista
Water |
| | | 90 | Blood - perhaps after a
fight. | | D: G: Blood |
| IV. | ^ | 5 | This could be a skin of
a pig but the middle
line is the sternum of
a human body.
This reminds me of some-
thing - | | W: F-: A & H
At. |
| | | | | the dark patches
may be signs of
war or a lost
world. | |

- V. A 10 But.
25 The middle line is the river flowing from the pool of the previous card - but here it is completely overgrown by some evil force -
maybe this is jungle country, here at the bottom it comes out between the hills, it reminds me of the Seven Pale mountains.
70 Blackbird.
- VI. AVA 60 Snake - but, of course, he is dead and this is only the skin.
70 This is a dagger, pointing - it is only the shadow of a dagger, its shadow is falling over the moon -
from beneath another dagger is pointing upwards - and down here are the claws of the dagger - no, claws of an insect ready to strike out. But this could also be the river with the jungle now not so thick - the water is flowing more easily but there are still thick growth and you get pools of water standing still. Perhaps the two forces - left and right - are less strong now.
- VII. A 20 Two people standing over a precipice while down below there is a deep gorge through which the water gurgles - there is a waterfall -
(puts card to his ear)
- VIII. A 5 This is pretty. Two mice trying to climb up to devour some insect right on top here - they are changing from red gradually to blue -
<V 100 Here in centre is the river again but now it is going faster, perhaps the thick growth is gone, for one can see little eddies as it goes through the rocks - it is sunset. And these (red) are some rocks in the sunset - very old rocks -
- IX. A 30 Two horns above.
60 This river down the centre, it is dividing all the colours in two, at the back here it seems to flow into the distance.
These are pools (s) and shade falling down the banks.
100 Two bridges here - spanning the river, but only footbridge and down here a broken-down bridge. -
- W: F: 1A
Di Vm Vista
W: F: 1A
W: F: 1Ad
Di F: 1Obj.
Di F: 1Obj.
Di F: 1Ad
Di Vm Vista
Water
W: Vm H
Vista
Water
Di FmC: A
Di Vm Vista
Di F: 1Ad
Di Cm Vista
Water
Di F: Water
Di F: Bridge
Di F: Bridge
(coloured line within mid-line)
colouring within midline.
- Like the forces on the other card.
lighter grey
mid-line

X. A 40 In the centre there is a bridge going over a gorge. D: V: Vista
 In the centre of the bridge is a bolt keeping the two spans together -
 at the sides are signs of soil erosion like one sees in the veld. di: O: Soil
 Because of the colouring.
 di within.
 - D -
 75 Animals in flight. D: FM: A
 < A 95 A beast about to jump. E: FM: A

S U M M A R Y

R:	30	
Approach:	27% : 53% : 20%	
S:	3	
Non F:	60%	
F:	25%	
M:	1	
C:	6	W: M. 8 : 1
M: C:	1 : 6	C 4 Cf - FC -
FM m: C c:	9 : 4	FM 3 m 6 : C 4 c -
Last 3 Cards:	37%	
C'F, C': FC':	1 : 0	C'F - C' 1 FC' -
V+Y:	13	V 7 : Y 6
Animal:	30%	
A : H:	9 : 4	A 6 Ad 3 : H 4 Hd -
M+FM+m:	1.3.6 = 10	
G+C': c.V.Y:	4.1.0.7.6 = 18	

INTERPRETATION

The record is the picture of an individual who seems to be pre-occupied with loss of distance from all the cards, he is isolated but not without a potential for outgoing, affective responsiveness to others. Inner activity is present mainly in unresolved stress (wide M+FM+m structure, C-response structure). However, he does not become involved affectively and it is the emotional constriction that seems to protect him from anxiety-creating situations. A disturbing feature is the ratios, W:D and W:M. He reveals rather too much ambition, taking the form of compulsion. This compulsion is seen in the way he handles loss of distance from the card with the consequent increase in m.

The subject thus keeps the painful anxiety at bay by a withdrawal not frequently noticed in this group: m outweighs

...M FM/....

M FM: so he does not depend on imagination to aid him. M is not used in defence, is not a shock absorber (vide the perfunctory use of the sole M on the popular M card IIX); it does not stabilize the affects; instead m increases markedly as he gets more involved in the vista and reflection dictated responses.

The urge for security shows up in the symmetry and midline awareness of the V Y responses of both grey-black and colour cards (vide particularly cards V and IX) but this only increases the depression and insecurity (Vm & Ym blends continue).

Anxiety is not absorbed, withdrawal from it is directly into emotional isolation away from social contact (vide pure C and S pattern). He clings to what already sets him apart but this does very little to lessen the anxiety and the feelings remain primitively strong (C pattern and m blends). The depression reaching great depths, despite the absence of a creative fantasy, is increased either as a result of or because of the strong hostile feelings mentioned above.

NAME: VIOLET SEX: F. AGE: 18 EDUC.: 1ST YEAR B.Sc
 TRIBE: S. GOTH. 3rd Class Matric
 I.Q. : 107

Her third year at College but has not yet succeeded in completing a major course of study.

I.	A	15	Pelvic girdle of a human being.	W shape	W: F+: Hd
			A bat sitting in between two rocks.	d24 D2	dD: FM: A
		180	A melting iceberg reflected.	W shape	W: Y: Obj.
II.	A	5	Two men with black cloaks and red caps.	W shape & colour. D2	W: FC: H
		65	A head of a crawfish.	D3 shape	D: F-: Ad
III.	A	7	A butterfly.	D3 shape	D: F-: A
			Ilium bone of a rabbit.	D2 shape	D: F-: Ad
		92	Two human figures pulling two bundles.	D9 shape	D: M: H
			Crab.	D1 shape	D: F-: A
IV.	A	10	Tail of a scorpion.	d23 shape	d: F-: Ad
		90	A butterfly.	W shape	W: F-: A
V.	A	5	Butterfly.	W shape	W: F: A
		70	Two heads of cobras, going to strike.	D2 they have their heads out so that they can be ready.	D: FM: Ad
VI.	A	35	A melting iceberg reflected.	W almost woolly. (shading)	W: cY: Obj.
		110	A maxilla of an insect.	d21 shape	d: F-: Ad
VII.	A	10	Two dogs sniffing at a rock.	D2 big rocks where you can't climb up.	D: FM: A
		84	Two dolls sitting on a rock, facing each other, and playing.	D2 shape	D: FM: A
VIII.	A	8	A chameleon walking like a man.	D1 shape	D: FM: A & H
			A blouse.	D2 shape and colour.	D: FC: Obj.
		64	A pine tree.	D4 shape	D: F-: Bot.
IX.	A	8	Tail of a crawfish spread out.	D4 D10	D: F-: Ad
		61	Two men with masks, smoking, long pipes.	D3 shape	D: F-: Obj.
X.	A	10	Flower petals.	D2 & d23 shape & colour	D: FC: Bot.
			A spider's claws.	D1 shape	D: F-: Ad
		103	A map of Greenland.	d21 shape	d: F-: Geog.
			A wishbone	D3 shape	D: F-: At.

S U M M A R Y

R:	26	
Approach:	23% : 62% : 15%	
S:	-	
Non F:	42%	
F:	60%	
M:	1	W 6 : H 1
G:	.5	O - OF - FO .5
M : G:	1 : .5	
FM+m : O+o:	5 : 2	FM 5 m - : O 1 o 1
Last 3 Cards:	35%	
O'P.O' : FO':	-	
V.Y:	3	V - : Y 3
Animal:	58%	
A : H:	15 : 4	A 8 Ad 7 : H 3 Hd 1
M+FM+m:	1.5.0 = 6	
G.G'+o.V.Y:	1.0.1.0.3 = 5	

INTERPRETATION

The experience of final balances seen against the low R, fair approach and high A%, reveal a personality structure that is comparatively poorly integrated. The presence of 5^{FM} and lack of o and the coalescing of Y with FM together with the solitary FO on card IX and the low A% (vide I.Q.) indicate a weak adaptability.

Emotional output is at a minimum and the M of card III, although extensor, scores poorly on the Levy Energy Scale revealing that empathy, when present, can only be at low strength.

The strongly felt initial Y (on card I) and the reflection dictated Y on card VII are the only redeeming features. He experiences at a child's fantasy level.

GROUP C

NAME : SIDNEY K.Z. SEX:M. AGE:31 EDUC.:MATIC & N.P.L.

TRIBE : KHOSA

The patient taught in a rural school for several years before being admitted as TB suspect four months ago. There has been little improvement. At the time of the test he was not feeling well and coughed a great deal. The test had to be taken in two parts.

- I. A 135 It looks like a statue of something. The appearance is D: F+: Cer. that of two historical men either military or explorers (D2) (W) W: M: H
- V 180 I see as though someone is cycling. That's all.
- II. A 50 It looks like a man cycling with his back towards me. The appearance (D1) sits in a cycling position. D: H-: H
- 240 That's all.
- III. A 120 I identify the pair of lady's shoes. The appearance (D10) D: F+: O1
- I see two women facing each other. The form and appearance D9 D: F+: H
- Looks like two halves of a kidney. The shape d29 d: F+: At
- Looks like two hanging monkeys. Hanging on to a rock and struggling. D: FM: A
- IV. A 15 Looks like the bones of the chest. The appearance D7 D: F+: At
- It looks like a bicycle. The appearance W W: F-: Obj.
- It looks like handles of a bicycle. The form d23. d: F+: Obj.
- It looks like a man on a bicycle. D8 legs of the man & D1 as the bicycle and he is cycling away from me. D: M: H
- 170 That's all.
- V. A 40 It looks like an animal with long ears and long hind legs. The appearance D7 D6 D: F+: A
- Looks like a hare. The appearance D2 D7 D3 D: F: A
- It looks like two dogs chasing it and catching it. Without regarding the colour. The appearance D4 D: FM: A
- 240 That's all.
- VI. A 80 The topside gives impression of a centipede. The appearance D5 D: F+: A
- If it were put together it would resemble an animal - a bear. The form would be that of a bear (W) W: F-: A
- It would look like a merino sheep - ram - were it put together. The shape W W: F-: A
- 420 That's all.

- VII. A 30 It looks like a foreleg of an ox. The form of it looks so D3 D: F+: Ad
 It looks like ribs of an ox. The shape d22 d: F+: Ad
 It looks like a vase. The shape S7 S: F+: Obj.
 240 That's all.
- VIII. A 15 Looks like animals, chamelions climbing. D: FM: A
 I see fingers. d: F+: Hd
 I see a spine because I see bones projecting out. S3 S: F+: At
 I identify something like a bat. The appearance W D: F+: A
 I see upper part of the skeleton - The appearance D5 D: F+: At
 of a frog.
 I see the pelvic girdle The shape D6 D: F+: At
 210 That's all.
- IX. A 180 It looks like a bust of a man. The appearance D: F+: Hd.
 240 That's all. n10 D4
- X. A 160 I can make nothing of it.
 270 It can be a man di in the mass of di: M: H
 here who is the D.
 cycling away. This
 (dot) is the man and
 this (larger dot) is
 the road away from
 me.

S U M M A R Y

R:	28	
Approach:	18% : 64% : 18%	
S:	2	
Non F:	25%	
F:	76%	
M:	4	W5 : M 4
C:	-	
H: C:	4 : -	
FM+m: C+o:	3 : 0	
Last 3 Cards	29%	
C'F.C': F'G	0 : 0	
Animal:	40%	
A: H:	11 : 7	
M+FM+m:	7 (4 + 3 + 0)	
C.C'. c.V-Y:	-	

INTERPRETATION

In a lecture to the Society for Projective Techniques and Rorschach Institute, Dr. L. Hammendinger, Clinical Psychologist, Bridgeport Mental Hygiene Clinic, Connecticut, spoke of perceptual organisation in Rorschach responses and said among other things that immature and mature levels of psychological development can be described respectively as relatively undifferentiated or as differentiated and integrated. Thus we understand immature perception to be syncretic, diffuse, indefinite, rigid. The (young child's) perceptual reactions are seen as a blend of motor-imaginal-emotional-visual processes, a diffuse reaction to global aspects of the whole situation. From this kind of perception development proceeds through a process of differentiation and integration into an integrated pattern of distinct visual processes, characterized as discrete, articulated and stable. Such development proceeds through the two paths of maturation and learning and is never complete; the adult's behaviour retains some of the fused-function, global properties characteristic of young children. This "adult" perception should be differentiated from those of children. No direct experimental studies of these developmental principles in area of perception are available. Hammendinger worked out Probability Values for Inter-Group Comparisons in each Type of W, D, d responses and goes on to say that developmental changes are not necessarily completely gradual and regular, showing an even progression from one year level to another. Development seem to occur in leaps and bounds with changes of different kinds taking place at different ages. Finally he stated that an adult level of differentiated is attained without perception as yet revealing the degree of integration and hierarchic organisation characteristic of the adult.

The author has quoted at length from this lecture paper because he feels that Hammendinger's findings can serve as a useful background against which to view this subject's record.

...This/.....

1. Hammendinger, L: IN a lecture given to the Society for Proj. Techn.ques. 1951.

This subject's perception can only be described as un-
 differentiated, diffuse, ^{rigid}/indefinite where fantasy activity
 enters into the response. Here the form responses vague yet
 adequate. The perceptual impression comes from unusual D and
 in the final instance from di. He seems unable to go beyond
 this starting-point which can hardly be an account of meagre-
 ness of associative content (vide response repertoire). The
 interplay between spread of his perceptual articulation and
 associative process is, however, meagre: thus well-integrated
 form responses are missing. He cannot perceptually articulate
 (where movement is concerned too) the area he is dealing with -
 he falls back on vagueness. Now it has been said by most
 Rorschach workers that anxiety can underlie all vague responses,
 however large or small the area. That means anxiety may pre-
 vent penetration of the indistinct perceptual mass.

Considering now his M-repertoire, one sees that distinct
 features within the blot serve as a starting point for these
 responses or at least are noticed. Anxiety can block articula-
 tion penetration and consequently the response is "short-
 circuited" and he makes no attempt to cope further with the
 surrounding areas. (His physical condition at the time of
 test too must not be lost sight of, although even when the
 second part was taken (a week later) when he was much better,
 he still used the same perceptual technique as before.)

The only anxiety index in this record is this M-pattern of
 responses and the total constriction of C, C', c. He clings
 submissively, albeit tenaciously, to the "moving-away-in-the-
 distance" theme: so he saves himself from facing the crucial
 issue (of his anxiety). Anxious withdrawal and an obstinate
 tendency not to face things even about himself (and his anxiety)
 is reminiscent of the young child. (See Hemmendinger's note
 above). He is content to escape into a vagueness and into a
 sterility with no constructive adult attempt to deal with the
 intensely felt anxiety (FM M). His safety lies in caution,

...to/.....

to venture nothing, except for an occasional feeler (S) outward (A%, themes, final ratio), he recognises only the mundane, and when he withdraws into himself, the inner life processes take the same way out of the difficulty. His withdrawal results in, or stems from (it is difficult to say which) emotional passivity.

NAME: SUDDEN K.

SEX: M

AGE: 17

EDUC.: ILLITERATE

Spent all his life in his village herding his father's goats until admitted to hospital six months ago. Ethizone treatment successful.

I.	A	30	Looks like mountains with rocks.	D2 mountains and black rocks falling down.	W: mG': Vista
		90	Looks like clouds.	D2 clouds because they are whitish and appear to be moving.	D: mG': Vista
II.	A	30	Looks like an animal, inyamakazi.	W he is inyamakazi.	W: F: : A
		60	Looks like hands.	D4 of a person	D: F: : Hd
		90	Looks like a hole, umzonya.	S5 hole - white - far down.	S: F: : Hole
		120	Looks like fingers, inzipho.	d25 fingers - red, resembling an animal's. Fingers he uses to eat.	d: F: : Ad
III.	A	30	Looks like 2 heads with 2 necks and 2 chests.	D6 black heads	D: F: : At
		60	2 chests.	d22 chests.	d: F: : At
		90	Looks like feet. Looks like trees.	D10 feet - whitish. D2 trees with red roots in the earth.	d: F: : Hd D: FC: Trees
		120	Looks like dogs.	D3 dogs.	D: F: : A
IV.	A	30	Looks like a man's head.	D3 man's head.	D: F: : H
			Looks like a man's chest and the backbone.	D5 backbone, D7 man's chest.	D: F: : At
V.	A	30	The bones of a man. Thighs and legs.	D6 parts of it. S27 legs, D1 thighs.	W: F: : At D: F: : Hd
		60	Wings of a bird.	D4 wings - black.	D: F: : Ad
VI.	A	30	Looks like a rock beaten together.	S & D4 & d29 white rocks and black rocks.	SD: C': Rocks.
		60	Looks like projecting pieces of rocks.	Detail of edge - they are sharp.	de: cF: Rocks.
		120	Looks like a cloth - laphu.	D8 white and black.	D: C': Cloth.
VII.	A	60	Looks like a person opening his mouth to eat.	d24 mouth and here is his throat to eat into. It is open and big.	d: F: : Hd.) At.)
VIII.	A	15	Looks like lizards - impuku - pulling onto something.	D1 - red - in motion.	W: FM: A
		120	Clouds.	D6 clouds, pretty, going over the lizards.	D: Gm: Clouds
		150	Lungs - imiphunga - with ribs.	D5 lungs, D3 & S3 ribs, black.	D: F: : At.
IX.	A	30	Looks like 2 livers.	D1 whitish.	D: F: : At.
		60	Looks like the bowels.		D: F: : At
			Looks like lungs.	D2 lungs - darkish.	D: F: : At.
			Looks like ribs, izimbambo.	d25 ribs.	d: F: : At
	>V A	120	Looks like men's heads and they are drinking, down something.	D3 head and upper part hat - they are thirsty to drink all the water.	D: M: H (Fab)

X.	^	30	Looks like men's chests.	d25 chests.	
	^	120	Looks like roots (insambu) growing in earth.	D1 roots showing branches.	D1mF1 Bot.
			Looks like cattle walking to the roots.	D10 cattle, D5 head and horns.	D1 FMO: A

S U M M A R Y

R:	30	
Approach:	13% : 67% : 20%	
B:	2	
Non F:	37%	
F+1	26%	
M:	1	W 4 : M 1
O:	8.5	
M:O:	1 : 3	
FM+m:O+et	2+4 : 3+1	
Last 3 Cards:	33%	
O'F+O:FO':	0 4 : 0	
Animal:	15%	
A:R:	4+2 : 2+4	
M+FM+m:	1+2+4 = 7	
C+G+e+V+Y:	8+4+1+0+0 = 8	

INTERPRETATION

Examining the final ratio of this record one is inclined to view the Rorschach literature on the significance of this ratio somewhat sceptically. Disregarding the associational content which is arid as is to be expected one turns to the inner structure. There are three fantasy-dictated responses.

M: Card IX reveals an M response of good quality. He has entered the stimulus area and selected a colour B and responding to the smallest colour nuances extracts his M response of the flexor type. In enquiry the subject revealed that movement, not form, was dominant. This reveals a perceptual sensitivity both to colour and to form, although C did not enter into the determinant proper.

FM: Cards VIII & IX evince two FM responses. Again he utilises the colour nuances in order to arrive at the experience of felt movement, although the card VIII response did not get the colour determinant, yet the subject specifically stated

... "red" /

"red" in the inquiry. FM type is extensor. In all three cases verbalization of movement was true, not mere secondary elaboration.

If one looks next at F+% and compare this with the fair approach (13%:67%:20%) and arid content one wonders if this subject really has the form-colour-movement sensitivity that the M+FM+m structure would lead us to believe he possesses. Further evidence of lack of sensitivity and control is the presence of virile C responses, one blending with m and in none of these m responses is there a hint of form per se or solidity, only space.

It would appear, therefore, that sensitivity may be present but it is overshadowed by the strength of the more primitive m. Rorschach considered the flexibility of the associations revealed by M to be representative of psychomotility. But associative processes do not work alone but must be stimulated by perceptual organisation. This subject may have this attribute but (M+FM) is overshadowed by m i.e. that the subject does not easily go beyond the tension experience. He remains strongly impulsive (vide C structure, FM+m; Ctc) and he does not make use of this suspected potentiality to curb impulses.

NAME: GRACE

SEX: F

AGE: 31

EDUC.: STD. II

TRIBE: PINGO

Worked in Cape Town before coming home on developing oedema of the liver. Admitted four months ago, improving. Unmarried.

- I. ^ 13 Looks like the back-bone of a person. The shape and form. D: F-: At
D4
60 Looks like the stomach of a person. The shape and appearance. D4 D: F-: At
Looks like collar-bone of a person. The appearance and form. D1 D: F-: At
Looks like ribs of a person. The shape and form. D2 D: F-: At
Looks like lungs. S30 The shape. S: F-: At
Looks like arms. d21 The shape and appearance. d: F-: Hd
There is no person here.
- 180 That's all.
- II. ^ 60 Looks like a person. The appearance D1 D: F+: H
Looks like a fish. The shape. W W: F+: A
Looks like legs of a crayfish. The shape. d25 d: F+: Ad
Looks like the inside of a crayfish. The form of it. S5 S: F-: At
Neck of the fish. The shape. D2 D: F-: Ad
420 That's all.
- III. ^ 6 Look like people. The appearance. D1 D: F+: H
24 Look like legs. The form and appearance. D5. D: F+: Hd
30 Look like a pair of spectacles. The appearance. D3 D: F+: Obj.
Looks like a dog. The shape and form. D2 D: F+: A
Looks like the head of a dog barking. Cross about something. D: FM: Ad
Looks like a lady's shoe. The form and shape. D: F+: Obj.
D10.
420 Looks like ribs of a person. The shape. D4. D: F+: At
That's all.
- IV. ^ 10 Looks like the upper part of a person. The appearance and form. D3 D: F+: Hd
Looks like a frog. The shape and form. W F: F+: A
Looks like a frog's hind legs. The shape. D8 D: F+: Ad
Looks like a frog's fore legs. The shape. d23 d: F-: Ad
Looks like a spinal column of a frog. The appearance. D1 D: F-: At
Looks like a person who is taken X-ray. Form only. W W: F+: At
Looks like a spinal column of a person. The shape. D1 D: F+: At
Looks like a person's arms. The shape and form. d23. d: F+: Hd
420 Looks like a person's feet. The shape. D8 D: F+: Hd
That's all.

V.	A	14	Looks like a butterfly.	The appearance. W	W: F+: A
			Looks like a butterfly's wings.	The shape. D4	D: F+: Ad
			Looks like horns or ears of a butterfly.	The shape. D2	D: F+: Ad
			Looks like a butterfly's legs.	The shape and form. D3.	D: F+: Ad
			Looks like a bat flying.	The appearance. W	W: FM: A
			Looks like a bat's ears.	The shape. D2	D: F+: Ad
			Looks like a bat's legs.	The form and appearance. D3	D: F+: Ad
		240	That's all.		
VI.	A	40	Looks like a person.	The appearance. D4	D: F-: H
			Looks like a person's legs.	The shape.	d: F-: Hd
			Looks like a person's arms.		d: F-: Hd
			Looks like a person's ribs.	The appearance and shape. d25	d: F-: At
			Looks like a person's buttocks.	The shape and form. d21	d: F-: Hd
			Looks like a spinal column.	The appearance. d22	d: F+: At
			Looks like a snake.	The shape. D7	D: F+: A
			Looks like a snake run over by a car.	Because it looks like a torn flesh of a snake.	D: Fc: Ad
			Looks like worries - heartsore of a person.	The little white spots. I said so because they are felt not seen.	d: M: Hd
		240	That's all.		
VII.	A	8	Looks like mtyuba (lean flesh)	Appearance. W	W: CF: Ad
			Looks like arms of a person.	Appearance and form. D5.	D: F: Hd
			Looks like a liver of mtyuba.	Form. B7	S: F-: Ad
			Looks like the bottom end of the spinal column.	The appearance and form. D6	D: F-: At
			Looks like a cast-away meat.	The shape D3	D: CF-: Ad
			Looks like a collar-bone.	The shape D8	D: F-: At
		300	That's all.		
VIII.	A	3	Looks like a bear eating a person.	The shape and form. D1	D: FM: A
			Bear's legs.	The appearance. d1	d: F+: Ad
			Bear's head.	The shape.	d: F+: Ad
			Looks like a person.	The shape & appearance. D4 D5 D6 D7	D: F-: H
			Looks like a person's arms.	The shape. d22	d: F-: Hd
			Looks like a person's lungs.	Because of the form. D5	D: F-: Hd
			Looks like ribs.	The shape D3	D: F-: At
			Looks like the stomach.	The shape D6	D: F: Hd
			Looks like the sides of the haunch-bones.	The shape and appearance. d1	D: F+: Hd
			Looks like the private parts of a woman.	Because of the appearance.	d: F+: Hd
		450	That's all.		

IX.	A	90	Looks like a sun spider flat in its place.	The appearance. D3	D: F-: A
			Looks like the spider's backbone.	The formation of it. D5	D: F-: At
			Looks like a person's kidneys.	The shape D2	D: F-: At
			Looks like the bottom end of the ribs.	The appearance d1	d: F-: At
			Looks like a person's legs.	The appearance.	d: F-: Hd
			Looks like a person's lungs affected with TB, showing cavities.	Appearance. d1	d: F-: At
		480	That's all.		
X.	A	30	Looks like the sins of a person I've seen in a picture.	Because these things seen as frogs, peacocks are taken as sins that defile a person's heart.	D: M: C: Sins
			Looks like a person.	The appearance. D8 D9	D: F-: H
			Looks like a peacock.	Because it appears like it, with its wings open.	D: FM: A
			Looks like a frog.	Appearance d23	d: F-: A
			Looks like nomadudwane (scorpion)	"	D: F-: A
			Looks like a tortoise.	" showing shell.	d: FC: A
			Looks like the doves, holy doves to drive evil things away.	" d22	d: F-: A
			Looks like a person's arms.	"	d: F-: Hd
			Looks like a person's neck.	" d24	d: F-: Hd
			Looks like a person's legs.	" d31	d: F-: Hd
			Looks like a person's heart.	" D3	D: F-: At
			Looks like a person's intestines.	" D6	D: F-: At
			Looks like a person's lungs.	" D2	D: F-: At
		510	That's all.		

S U M M A R Y

R:	79	
Approach:	8% : 62% : 30%	
S:	3	
Non F:	13%	
F-:	44%	
M:	-	W 6 : M -
C:	2	
M: C:	-	
FM+m: C+c:	4+2 : 0-0	
Last 3 Cards:	38%	
CF+C: FC:	-	
Animal:	37%	
A:H:	13+16 : 5-20	
M+FM+m:	0+4+2 = 6	
C+C' c+V+Y:	2+0+0+0+0 = 2	

INTERPRETATION

It is a question in this instance of how much of what the subject sees is scorable and how much is sterile language. The subject uses a childlike style, direct, descriptive language; the objectivity with which she locates her percepts is the pattern one finds in the very young child. She has a "concretistic" way of seeing her world, one in which boundaries are sharply defined : a reduction of reality to its basic forms.

But her perception is limited, by and large, to the Human and the animal figures. The accuracy of this perception is poor in the extreme. This is significantly low even for this group. Is this as a result of her anxiety?

Perception:

F+ is 44%. She fails to criticize herself. She reiterates content without regard for change of stimulus and so responds inaccurately. This seems to indicate perseveration. Viewing the summary and especially R. (79), Approach 8%:62%:30%, nonF (13%), A:H (13+16 : 5+20) one is lead to believe that the subject is indifferent to reality, rather than distorting it. This inference is given also by the large number of F- which are Hd or Ad or At. The content of these F- gives an indication of the clinical investigation to be followed : she is overattentive to the human and animal body. The content highlights the narrow range of her perceptions. The large number of D strengthen this view : on the most obvious ad the minute her eye lights, (both D and d are significantly high for this group).

The other quantitative finding, the total productivity (R.79) indicates drive. Her score of 79 is well above the mean of her group. Productivity in this test is one of the manifestations of drive. But her perseveration interferes with this drive. Thought processes are rigid and channelized and uncritical. She is suggestible.

FM and m:

Her mood is not reflected structurally in the light-determined responses. The mood is cheerless in content rather

...than/....

than in the structure. This shows development towards apathy. However a total R of 79 is high and this points against an energetic condition. S furthermore indicates that she does not easily have recourse to inertia. It is the occasional aggressiveness that comes to the surface in the effort to dispel the inner disquiet. However, there are no indications of shock. The pattern is one in which the subject always behaves as if in shock, a chronic anxiety. (This was borne out by the hospital reports.) The pattern shows the thought processes of a child; readiness for excitement and sudden outbursts (vide S pattern and C against FC, W:M and M FM m pattern). Her only defence reaction lies in the FM m pattern. The fantasy experience appears to be painful (vide m), fantasy is primitive (vide FM). There is almost a "trigger" quality to these responses and taken with the S, C patterns and W:M it indicates that her drive, if vigorous, is also primitive and directed rather against the environment. Excessive D strengthens this view; she focuses on the ordinary and shuts out the wider view. Her defence is also in isolation. The high productivity is frequent in obsessive persons who utilise the isolation defence.

NAME: STAGE

AGE: 7

AGE: 31

DATE: 07.11

TIME: 08.20

Worked in Cape Town before coming home on developing officers of the liver. Admitted four months ago, improving. Unmarried.

I.	A	13	Looks like the backbone of a person.	The shape and form. D4	E: F-: At
		60	Looks like the stomach of a person.	The shape and appearance. D4	E: F-: At
			Looks like collarbone of a person.	The appearance and form. D1	E: F-: At
			Looks like ribs of a person.	The shape and form. E2	E: F-: At
			Looks like lungs.	D30 The shape.	E: F-: At
			Looks like arms.	d21 The shape and appearance.	d: F-: A4
				There is no person here.	
		100	That's all.		
II.	A	60	Looks like a person.	The appearance D1	E: F+: 1
			Looks like a fish.	The shape. C	C: F-: A
			Looks like legs of a crayfish.	The shape. d25	C: F-: A4
			Looks like the inside of a crayfish.	The form of it. C5	C: F-: At
			Back of the fish.	The shape. E2	E: F-: A4
		420	That's all.		
III.	A	6	Look like people.	The appearance. D1	E: F+: 1
		24	Look like legs.	The form and appearance. E5.	E: F+: A4
		30	Look like a pair of spectacles.	The appearance. D3	E: F+: Obj.
			Looks like a dog.	The shape and form. E2	E: F+: A
			Looks like the head of a dog barking.	Gross about something.	E: F+: A4
			Looks like a lady's shoe.	The form and shape. D10.	E: F+: Obj.
		420	Looks like ribs of a person.	The shape. E4.	E: F+: At
			That's all.		
IV.	A	10	Looks like the upper part of a person.	The appearance and form. D3	E: F+: A4
			Looks like a frog.	The shape and form. C	E: F+: A
			Looks like a frog's hind legs.	The shape. D1	E: F+: A4
			Looks like a frog's fore legs.	The shape. d23	C: F-: A4
			Looks like a spinal column of a frog.	The appearance. D1	E: F-: At
			Looks like a person who is taken X-ray.	Form only. J	C: F+: At
			Looks like a spinal column of a person.	The shape. D1	E: F+: At
			Looks like a person's arms.	The shape and form. d23.	C: F+: A4
		420	Looks like a person's feet.	The shape. D3	E: F+: A4
			That's all.		

V.	A	14	Looks like a butterfly.	The appearance. U	C:P+:A
			Looks like a butterfly's wings.	The shape. B4	C:P+:A2
			Looks like horns or ears of a butterfly.	The shape. E2	C:P+:A2
			Looks like a butterfly's legs.	The shape and form. B3.	C:P+:A2
			Looks like a bat flying.	The appearance. U	C:P+:A
			Looks like a bat's ears.	The shape. E2	C:P+:A2
			Looks like a bat's legs.	The form and appearance. B3	C:P+:A2
		240	That's all.		
VI.	A	40	Looks like a person.	The appearance. B4	C:P+:A
			Looks like a person's legs.	The shape.	C:P+:A2
			Looks like a person's arms.		C:P+:A2
			Looks like a person's ribs.	The appearance and shape. d25	C:P+:A2
			Looks like a person's buttocks.	The shape and form. d21	C:P+:A2
			Looks like a spinal column.	The appearance. d22	C:P+:A2
			Looks like a snake.	The shape. D7	C:P+:A
			Looks like a snake run over by a car.	Because it looks like a torn flesh of a snake.	C:P+:A2
			Looks like worries - heartache of a person.	The little white spots. I said so because they are felt not seen.	C:P+:A2
		240	That's all.		
VII.	A	8	Looks like styed (lean flesh)	Appearance. U	C:CF:A2
			Looks like arms of a person.	Appearance and form. B5.	C:P+:A2
			Looks like a liver of styed.	Form. B7	C:P+:A2
			Looks like the bottom end of the spinal column.	The appearance and form. B6	C:P+:A2
			Looks like a coat-away nest.	The shape B3	C:CF+:A2
			Looks like a collar-bone.	The shape B3	C:P+:A2
		300	That's all.		
VIII.	A	3	Looks like a bear eating a person.	The shape and form. B1	C:P+:A
			Bear's legs.	The appearance. d1	C:P+:A2
			Bear's head.	The shape.	C:P+:A2
			Looks like a person.	The shape & appearance. B4 B5 B6 B7	C:P+:A
			Looks like a person's arms.	The shape. d22	C:P+:A2
			Looks like a person's lungs.	Because of the form. B5	C:P+:A2
			Looks like ribs.	The shape B3	C:P+:A2
			Looks like the stomach.	The shape B3	C:P+:A2
			Looks like the sides of the lunch-bacon.	The shape and appearance. d1	C:P+:A2
			Looks like the private parts of a woman.	Because of the appearance.	C:P+:A2
		450	That's all.		

IX. A 90	Looks like a sun spider flat in its piece.	The appearance. D3	D: F-: A
	Looks like the spider's backbone.	The formation of it. D5	D: F-: At
	Looks like a person's kidneys.	The shape D2	D: F-: At
	Looks like the bottom end of the ribs.	The appearance d1	G: F-: At
	Looks like a person's legs.	The appearance.	d: F-: Hd
	Looks like a person's lungs affected with TB, showing cavities.	Appearance. d1	d: F-: At
480	That's all.		
X. A 30	Looks like the sins of a person I've seen in a picture.	Because these things seen as frogs, peacocks are taken as sins that defile a person's heart.	D: M: C: Sins
	Looks like a person.	The appearance. D8 D9	D: F-: H
	Looks like a peacock.	Because it appears like it, with its wings open.	D: FM: A
	Looks like a frog.	Appearance d23	d: F-: A
	Looks like nomadudwane (scorpion)	"	D: F-: A
	Looks like a tortoise.	" showing shell.	d: FC: A
	Looks like the doves, holy doves to drive evil things away.	" d22	d: F-: A
	Looks like a person's arms.	"	d: F-: Hd
	Looks like a person's neck.	" d24	d: F-: Hd
	Looks like a person's legs.	" d31	d: F-: Hd
	Looks like a person's heart.	" D3	D: F-: At
	Looks like a person's intestines.	" D6	D: F-: At
	Looks like a person's lungs.	" D2	D: F-: At
510	That's all.		

S U M M A R Y

R:	79	
Approach:	8% : 62% : 30%	
S:	3	
Non P:	13%	
F-:	44%	
H:	-	W 6 : H -
G:	2	
M: C:	-	
FM-m: C-o:	4 2 : 0 0	
Last 3 Cards:	38%	
CF-C: FC:	-	
Animal:	37%	
A: H:	13+16 : 5+20	
M+FM-m:	0+4+2 = 6	
C+C'+c+V+Y:	3+0+0+0+0 = 3	

INTERPRETATION

It is a question in this instance of how much of what the subject sees is scorable and how much is sterile language. The subject uses a childlike style, direct, descriptive language; the objectivity with which she locates her percepts is the pattern one finds in the very young child. She has a "concretistic" way of seeing her world, one in which boundaries are sharply defined : a reduction of reality to its basic forms.

But her perception is limited, by and large, to the Human and the animal figures. The accuracy of this perception is poor in the extreme. This is significantly low even for this group. Is this as a result of her anxiety?

Perception:

F % is 44%. She fails to criticize herself. She reiterates content without regard for change of stimulus and so responds inaccurately. This seems to indicate perseveration. Viewing the summary and especially R. (79), Approach 84:62:30%, nonF (13%), A:H (13+16 : 5+20) one is lead to believe that the subject is indifferent to reality, rather than distorting it. This inference is given also by the large number of F- which are Hd or Ad or At. The content of these F- gives an indication of the clinical investigation to be followed : she is overattentive to the human and animal body. The content highlights the narrow range of her perceptions. The large number of D strengthen this view : on the most obvious ad the minute her eye lights, (both D and d are significantly high for this group).

The other quantitative finding, the total productivity (R.79) indicates drive. Her score of 79 is well above the mean of her group. Productivity in this test is one of the manifestations of drive. But her perseveration interferes with this drive. Thought processes are rigid and channeled and uncritical. She is suggestible.

FM and m:

Her mood is not reflected structurally in the light-determined responses. The mood is cheerless in content rather

...than/....

than in the structure. This shows development towards apathy. However a total R of 79 is high and this points against an anergic condition. S furthermore indicates that she does not easily have recourse to inertia. It is the occasional aggressiveness that comes to the surface in the effort to dispel the inner disquiet. However, there are no indications of shock. The pattern is one in which the subject always behaves as if in shock, a chronic anxiety. (This was borne out by the hospital reports.) The pattern shows the thought processes of a child; readiness for excitement and sudden outbursts (vide S pattern and C against FC, W:M and M FM m pattern). Her only defence reaction lies in the FM m pattern. The fantasy experience appears to be painful (vide m), fantasy is primitive (vide FM). There is almost a "trigger" quality to these responses and taken with the S, C patterns and W:M it indicates that her drive, if vigorous, is also primitive and directed rather against the environment. Excessive D strengthens this view; she focuses on the ordinary and shuts out the wider view. Her defence is also in isolation. The high productivity is frequent in obsessive persons who utilise the isolation defence.

NAME: THEMBA

SEX: M

AGE: 20

EDUC.: JUNIOR
CERTIFICATE
(2ND CLASS)

TRIBE: XHOSA

Condition satisfactory but patient is labouring under a sense of intense bitterness for being kept in hospital. He does not believe he suffers from tuberculosis but complains of severe pains in the chest and neck. Admitted six months ago. Unmarried.

I. A 5

<
VA 10

VA 60 Something like a bee. The shape; flying, W: FMC: A
D4 body, d22 mouth,
D2 wings. Wings are
thin here - like webs,
spider webs.
(Fingers card.)

II.

A 3

V 4

A 15

V 17

A 19

110

(Encouraged.)

V 120

A 200

Scorpion, horns of
scorpion.

V 210

A 215

V 217

A 225

d25, not sure if it W: Fc: A
is a scorpion, only
the horns made me
believe it was
scorpion. They are
thin horns, like webs
of spiders.

III. A 10

45

Chest of human being.

It is black here just W: Fc: Hd.
like a chest. It is Anat.
black and there (mid-
line) it is thin and
broken into spider
webs.

IV.

AV 5

25 Crawfish.

Shape D1

DW: F-: A

V. A

VA 20 Bat flying.

Shape. The wings D4
and it is going over
the ground.

W: FM: A

VI. AV 10

A 18

V 25

A 30

V 45

110 Tick.

Shape of the body,
d28, with open mouth.
Body and mouth are
open and in the air.

W: FM: A

VII. ^ 5

v 10
 < 15
 ^ 18
 > 20
 v 30
 ^ 35
 > 80
 v 87
 < 90
 ^ 94
 v 96
 v 98
 ^ 100
 v 180
 > 185
 < 190

Palm of hand.

D3 looks like thumb, D:Fc:Hd.
 D5 are the fatty parts
 of the hand.

VIII.

^ 15
 > 20
 v 25
 < 30
 ^ 35
 > 38
 v 70
 < 115
 ^ 130
 v 145
 > 150
 < 153

(Encouraged.)

(Stubbornly shakes
 head and laughs.)
 Chest of human being.

D5, D1 are the ribs of
 the chest and the ribs W:Fc:H
 and chest are hairy.

IX.

^ 3
 v 5
 ^ 7
 v 10
 > 60
 < 70
 > 75
 ^ 180

(Request to go on to
 No.X and then return
 to this card.)

v 195

^ 198

210

220

^ 320

(Insistence to go to No.X.)

(Granted permission to go on to No.X.)

IX. (Second attempt.)

^ 15

> 18

^ 20

90

120

v 130

(Looks intently.)

Lungs of human being -
 bottom part.

D3 have seen lungs on D:Fc:At
 X-ray photographs and
 it looks like lungs,
 shape.

X.

^ 3

> 20

v 80

< 85

^ 105

130

140

> 155

v 159

210

^ 310

315

(Smiles.)

(Thoughtful.)

(Laughs) Can't see anything.

(Shakes head)

Flower on its bush.

Nothing else.

Shape.

W:Fc:Bot.

S U M M A R Y

R:	10	
Approach:	70% : 20% : 10%	
S:	-	
Non F:	70%	
F:	67%	
M:	-	W 7 : M -
C:	-	
M:C:	-	
FM+m:C c:	3 0 : 0 1	
Last 3 Cards:	30%	
C'F+C':FC':	-	
Animal:	55%	
A:H:	5.1 : 1.2	
M-FM+m:	0.3+0 = 3	
C-C'+c+V+Y:	0+0+5+0+0 = 5	

I N T E R P R E T A T I O N

At first glance there appears to be complete emotional blunting, but an examination of the 3 FM responses gives the lie to this.

Spontaneity is low, but so is resistiveness and rigidity (F+% of 67% is good when viewed against the summary background) he has a good grip on reality. The classical signs of inferiority are absent. Where then can one look for the defence pattern and the defence mechanisms if these are present? A first glance at the response (determinant) sequence is indicated; it is as follows: FMc, Fc, Fc, F-, FM, FM, Fc, Fc, F, F. Now look at the final ratio (M+FM+m : C+C'+c+V+Y) which is 3:5 and finally look at the fairly high Non F%; the subject is "alerted" and this while he is building up an inner system of defence. F+% would indicate a tightened conscious control. Caution is evidenced too in his times per response; here the delay in response indicate a defensive tactic (card I; R1 at 60 seconds brings an FM response merging into a tactile response; an awareness that here is something to be "tested". Similarly on card II R1 at 200 seconds again a form of tactile response, this time c being stronger.)

The generally observed retardation of the depressed mood lends weight to the surmise that an anxiety determined defensive-

...blocking/...

blocking is the cause of the delay. These defences are visible at the surface level. What of the fantasy living?

The subject takes an immediate recourse to fantasy when confronted with the first stimulus and he never really forsakes this technique. The nature of the FM does not reveal withdrawal so much, there is no break with reality, but the absence of M (and even of m), the low W:M and the M FM m pattern are all disturbing. M frequently diverts the affective energy from turning upon the subject himself with the accompanying distress taking the form of psychosomatic disease (vide clinical note). He does not utilise his inner resources sufficiently, he does seem to have turned in upon himself as the hospital authorities averred. Further confirmation of this may be found in the c load in the G'+G+c+V+Y pattern (0+0+5+0+0). This pattern indicates low emotional reactivity. He does not wish to adapt himself to external conditions (vide last 3 cards, A:H & D%). The high c is the only indication of a trend towards adaptation and too high a c sum means an over-emphasis in this setting on the cautious approach.

NAME: MORGAN

SEX: M

AGE: 22

EDUC.: P.H. (I)

Was training as a student teacher when he became ill.

Admitted five months ago.

His principal describes him as a student of good average intelligence, and a natural athlete. Played first league rugby in Transkei.

- I. ^ 40 Something like waves but I am not sure about it. The darkish colour W: C'm: Sea and the whole like sea as it storms.
- ^ 60 The joint of the thigh bone. d: F: At
- 70 Two things looking like the crab. S32 part of the D1. D: F+: A
- 100 Line going down. Middle of the blob. D: Midline
- 120 In the middle there is cone-shaped thing. d27 appearance. d: F+: Obj.
- 130 At each side there is a pair of lungs. S29 looks like it. S: F: At
- Is the feelers of a crawfish. I have seen drawing. (D1) D: F+: Ad
- Here is something like wings. D5 appearance. D: F+: Ad
- Down here something like a question mark. Two dots at the bottom of the blot. d1: F+: Dots
- There is also a letter S. Same as above dots. d1: F+: Letter.
- Different colours in this whole thing. There is also a shape of a flower. the small patches in the blot, black W: C'F: Bot. patches. The whole is of dark colour.
- 360 Something like black spots in connection with lungs. Spots black in S29 d1: C'F: At look like spots on the lung and it is eating away this part.
- 390 There is something standing on the top. A small dot in near d1: F: Mid- (d22) white. spot
- There is also a small colour spot of white. On the side of the d1: C'F: " d1: FM: A
- Something like a cock standing and straining away. Small little dot within this blot - (not marked)
- I see something shaped like a bay, a small bay, very irregular. d23 I have done geography, the appearance is so. d: F+: Geo.
- II. ^ 10 I see two animals holding something. They have two things sticking out of their backs. D1 look like animals like tortoise. I D: FM: A have seen them.
- They have short tails. d25 d: F: Ad
- They have fingers on their feet. d25 d: CF: Ad
- The feet of these animals are reddish in colour. d: FC: Ad
- They have dark-brown coloured bodies. d26 d: F: Ad
- They have long necks. D2 d: F+: Cere.
- It seems as if there is something like head-gears on their heads.

II. (Cont.)

They have faces like those of human beings. From their mouth there is pair of teeth sticking out like those of an old pig.

Projections on D2.

d: F-: Ad.
Cont.

d: F-: Ad

III. A 20

There are two things which look like a baboon. They have short tails, their legs look like those of a human being. They have fingers but have something like claws. They are standing on stones and looking away into the veld.

D11 the heads look like the baboons.
d21 position at the back.
d22 they appear like that.

DW: FMW:
A & V

d30 reminds me of claws.

Near their tails there is their waste products.

D4 because baboons like to sit on stones.
D3 the shape and appearance.
Dots here are the products because of the smell and the black flies. (dots).

d: c:
Waste
d: c: F: A

IV. A 20

It looks like something like a bat.

The whole picture looks like the bats I have seen.

W: F-: A

The head is similar to an owl.

D3 the appearance, I have seen one.

It has big eyes.

It has a white nose in colour.

d30 occupies the place of a nose on the head.

v There is something like an umbrella.

D1 the small lines connecting D1 & D7.

There is part which looks like a tail.

The appearance.

The end of tail has tentacles which seem to join the wings.

D23 looks like tail of a dog.

Not sure about it.

V. A 20

The head looks like hare; it has long ears.

D6 appearance reminds me of a hare.

D: F-: A

At the side there is something like a pair of wings.

On the head and they look like it.

At the tail there is something V-shaped.

D4 looks like wings.

There is a line running in between the ear up to the tail. Being the V-shaped thing.

D3 appearance reminds me of V.

There is a leg of a human being.

Dark middle line - un-numbered.

D: F-: Hd

There is a long tail.

It looks like a leg.

d22 like tail of an ox, hairs on the tip.

d: Fc: Ad

VI. A 20

It is something like a tortoise, there is a line running from the mouth to the tail.

W whole picture looks like a tortoise.

W: F-: A

50

7A 55

There is a pair of things coming from the neck, crawling down.

D5

d26 looks like something.

d: FM: A

VI. (Cont.)

- There are some swimming limbs. D3 looks like things swimming but I cannot see the thing. D: FM: Ad. (Fab.)
- Two pairs of legs are visible. d25 and d27 look like legs. d: F-: Ad
- <v At the back there is the anus. 24 because of its position. d: pos: Ad
- ^ There are two horns of an ox or cow. d21 they look like horns - they are old horns with spotty things. d: Fe: Ad
- There is pair of lungs on either side of the middle line which I have mentioned. d31 looks like it. d: B: Ad

- VII. ^ 10 It is curved stone, the head is like a human being. D9 the appearance of the picture reminds me of carving from stones. D: FY: Cer.
- There is a long thing on the head - something like a horn - for protection when fighting. D1 the appearance and shape. D: F-: Hd
- There is a tail near their necks. D5 shape and sharp, it wants to fight something. D: Fe: Ad
- They have small and long necks - big at the lower end and it becomes smaller again. d21 it looks like a cut tail of a dog - those dogs with short tails. The shape and appearance and it wants to fight with the tail. D: Ad (Fab.)
- The back of the ox is big. D24 looks like neck below the head. d: F-: Ad (Fab.)
- There is something which connects the two black in colour. It looks like a razor blade. D3 looks like an ox. d: F-: Ad
- There is a white line in middle. D6 sharpness because it cuts. D: CF: Obj
- D6 white and position. D: C': Midline

- VIII. ^ 5 There is a chamelion, the animal which changes colour. D1 its appearance and it has changed its colour. It was brown before I saw it. D: FMC: A (Fab.)
- It is on a red stone. D6 looks like red stones. D: CY: Obj.
- v It is going towards a green thing in colour. D5 because it is moving to something. d: mC: A
- ^ 110 The legs seem as if they are now changing to be green. d28 on the body of a chameleon.
- 120 There are ribs. D3 the appearance. D: F-: At
- Their various colours strong green, at the top there is grey. D4 & D5 D: C: Colours
- At the top two things coming out - sticking. d24 they are something like feelers - they look like feelers of a locust - there is no locust just the feelers. d: F-: Ad

IX. A 15 There are two people. D3 because they have
 They are blowing some- heads and hands -
 thing like a horn. appearance.
 d25 appearance.
 They are standing on D1 they seem to be D: VF: M: HAV
 the top of a mountain. standing on a high
 place which looks
 like a mountain.
 There is a tree It looks like a tree D: F+: Bot
 between the two people. without branches. (D5)
 There is something d25 appearance - it
 like a rope. It seems as if both of
 seems as if one is them are pulling.
 pulling it.
 This mountain seems The zig zag coast like de: F+: Geo.
 to be along the coast bottom of D1.
 of a river (bank).
 Their fingers are d25 look like fingers.
 long.

X. A

7

A 10 There is something D5 because of the dD: OF: Ad
 green in colour with two eyes and ears and
 the head like a the face. The look
 rabbit. It has of it all is green.
 eyes.
 There is something D4 similar to those D: F-: Hd.
 like legs which are of a man - form - (Fab.)
 V-shaped at the
 bottom.
 There is something d22 the neck and the d: F-: A
 like a fowl which has breast and something (Fab.)
 no legs. like tail of a fowl -
 the appearance.
 There are two animals d25 the head gives me. d: OF: A
 red in colour. the idea that they are
 animals; it looks
 like a cat, it is a
 red cat.
 It seems as if it has It looks like one. D: F-: Cer.
 a long pair of (Fab.)
 trousers.
 There are also two
 green animals whose
 legs look like wood,
 but why are they green?
 Have they changed
 colour?
 The little animals
 seem to be holding
 two other animals
 which look like
 locusts. Green in
 colour, it has a head
 and eyes but no walk-
 ing legs, but they
 are holding fast.
 There are also other
 insects with
 different colours -
 white, brown and
 yellowish. d23 & d2 - part of
 d23 white a small
 spot. d: FC: A

<YA

S U M M A R Y

R:	62	
Approach:	8% : 40% : 52%	
S:	1	
Non F:	48%	
F+:	71%	
H:	1	W 5 : M 1
C:	8.5	
M:C:	1 : 4.5	
FM-m: C:c:	7 2 : 4.5 7	
Last 3 Cards:	27%	
OF-C: FO:	5 : 0	
V Y:	2 : 2	
Animal:	44%	
A: H:	35 : 4	
M+FM-m:	1-7+2 = 10	
C+C: c+v.y:	10.0+2+7+2+2 = 23.0	

INTERPRETATION

The drive (R) and the adaptive pattern (F %, W:M, A:H and percentage on last 3 cards) seem to help the subject to overcome the weaknesses of the anxiety defences. Card I, R1 at 40 seconds brings darkish colour merging with m; evidence of the depressed mood. This is followed at 100 seconds by attention to midline detail "line going right down", he never recovers from this; attention is given in relation to the midline till the end. Card II almost immediately brings fantasy into play, a descriptive FM with colour emerging in the elaboration of d. The high A %, At. against M:C reveal interests that are narrow by comparison with others of his age and educational level, and certainly too narrow for individuals who can associate in such high degree.

Affectively he seems to be able to reach out with warmth (note C pattern); card II where he is recovering from mild shock of the first card and where he allows himself a fantasy, brings out too colour merging with form, almost a gentle attention to colour, as only d responses are associated with it. Card VIII brings out pure C, almost to the exclusion of all form. This approach to colour and its sum points to the fact that he is capable of living out strong emotions and the sum is high enough

...to/.....

to admit of intense excitement in moments of depressed mood (vide C' m on card I where there is shock, pure C coalescing with pure Y on card VIII followed by mC, all these betraying the inner tension flashing to the surface). It is after this that V predominates and leads to M/m (vide card IX).

He is responsive to stimuli that arouse feelings, can be carried away by them. None of the colour responses reveal any pleasurable or exciting tones and this despite the high spontaneity and productivity.

The powerful quality of the externalized feelings (C+C'+c+V+Y= 23) show that vigorous feelings dominate him. Emotions are of primitive force. Movement is always centripetal, his people are inactive. In so far as this is too scanty evidence, it does reveal imaginative living.

(The record did warrant asking whether there is genetic endowment favourable towards a more mature fantasy. The subject was visited frequently and at the moment he is trying his hand at short story writing.

NAME: EPHRAS

SEX: M

AGE: 32

EDUC.: STD.VI

TRIBE: XHOSA

This patient has not been well for six weeks. Before being admitted to hospital he was a policeman in the East London area. Married; four children. Anxious about his family's welfare.

- | | | | | | |
|------|---|-----|---|---|-----------------------|
| I. | A | 180 | Looks like the devil pulling somebody into fire and one person resisting but being pulled by two people. | D2 the devils
D4 D3 the person - the fire is burning here, it is not very red. | W: MC: H |
| | | 270 | Two heads appearing with two hands lifted up as if in surrender. | D22, 2 heads; D1, hands. | D: F+: Hd |
| | | 360 | Body appears to be like that of a woman. | D4 | D: F+: H(Sex) |
| II. | A | 30 | Two giants as if greeting each other. | D1 two giants, their manner and they are laughing. | D: M: H(Fab) |
| | | 90 | Both have hidden their heads and cannot see each other's heads. | | |
| | | 150 | They appear to be bound up. | | |
| III. | A | 30 | Looks like a bow-tie. | D3 - shape | D: F+: Cloths |
| | | 60 | Two fairies facing each other. | D9 figures of fairies but they are fighting | D: M: H |
| | | 90 | Each seems to be claiming the possession of the bow-tie. | D2 - the heads are upside down. | D: F+: A |
| | | 120 | Two cocks. | | |
| IV. | A | 30 | Looks like an old baboon. | W - very old and is a grandfather. | W: F+: A |
| | | 60 | Two old men seated and reading, almost lying down leisurely. | D8 | W: F+: H |
| | | 180 | Two feet appearing here. | d1 (of men) | d1: F+: Hd |
| V. | A | 60 | A man with horns, with a long beard with deformed feet. | D6 D7, 327 (feet) d1 beard, D2 horns, hairy shapes because he is so old. | D: of: H(Cont) |
| | | 90 | Around him are 2 lions | D5 lions. | D: F+: A |
| | | 180 | Looks like a forest and hills. | D4 general feeling of forest because of black. d mountains. | D: V: Vista |
| VI. | A | 60 | Looks like a hand in one place and like the head and chest of a person up. | d25 hand. | d: F+: Hd |
| | | 120 | Looks like the anatomy of the chest. | W the rest below d25 | W: F+: At |
| | | 150 | Top part looks like a head and it seems that somebody is lying athwart the figure with dogs on each side. | D7 head, d1 dogs and person. | D: F+: A
d1: F+: A |
| | | 210 | Looks like a heart (anatomy) | d1 heart, its position important. | d1: pos: At |

VII. A	30	A human being who looks like a person I saw in last year's "Zonk" who was a leper.	D5 person	D: F+: H
	90	Looks as though he has a di duku duku on his head.		d: F+: Clothes
	120	Has a baby in his/her arms or on the knees and the baby is facing up.	D8 baby	d: F+: H
	180	Bottom part appears to be a butterfly.	D4, D6 body of, D22 wings.	D: F+: A
VIII. A	30	Two red angels each holding a hand of one person.	D1 angels D4 person, d22 hands.	D: F+: H d: F+: H
	90	Top part as if two people are kissing each other.	d24	
	120	Looks like a spine (anatomy) and ribs.	D4 spine, D3 ribs.	D: F+: At
	180	Two people below the top ones.	d31 people	d: F+: H
IX. A	60	Looks like two women and on top of them are two old chaps with bugles in their mouths and swords in their hands.	D1 figures D3 chaps d26 bugles d25 swords	D: F+: H & Ger
X. A	90	Looks like two people with something biting or holding their hair. They are running away.	D8 2 creatures? No people. D9 people.	D: M: H
	180	Looks like two men jiving.	D1 men moving in rhythm, like you see at the ball. (laughs)	D: M: H

S U M M A R Y

R:	29
Approach:	14% : 59% : 27%
St:	-
Non F:	21%
F+:	67%
M:	5
C:	1.5
M: C:	5 : 1.5
FM-m: C-c:	0 : 2.5
Least 3 Cards:	24%
C'P-C': PG':	-
V-Y:	1 : -
Animal:	21%
A: R:	6 : 17
M+FM-m:	5-0-0 = 5
C-C+c-V-Y:	1.0-1.1-0 = 3.0

W 4 : M 5

INTERPRETATION

In this record there are 5 M responses, the first of these blending with a pure C which stems from m, then follows a neutral M, followed by a mild extensor M, then a strong extensor M and finally the M of the last response. Testing the limits for M, this final was further strengthened by a rhythmical component implicit in "men jiving". And appraisal of this subject's potentiality for M production is best made by considering each of these responses in its own setting.

M on card I: Rorschach in "Psychodiagnostika" writes: "Plate 1 has been selected so that it allows interpretation as M if the subject is at all kinaesthetically inclined. It is found that the total record indicates some kinaesthetic tendencies and that in spite of this no M responses were given for plate 1, then it is certain that kinaesthetic factors are being suppressed". This subject, rich in M, gave at 180 seconds his R1 as W:MC:H. M is both extensor and flexor. Viewing the M variation continuum we see the subject experiencing first the extreme type of movement, an externally, unstable equilibrium ("devil pulling") and after C, comes the extreme of the other end, an internally, unstable equilibrium ("person resisting"). The blending of C with this M reveals that the colour awareness involves another element; C induces the percept. A percept is scored for adequacy of form dominance, but should here also be scored within a colour continuum in the same dimensional arrangements as was done for M. In the inquiry "fire" becomes "the fire is burning here, it is not very red". C is pure and on the threshold is m; m indeed may have primarily induced C. Looking now at T/R for the first response (180 seconds) one is inclined to believe that colour shock was experienced almost immediately upon presentation of the card. Contrariness which may have caused absorption on red is absent if one accepts the fact that S responses are indicative of such a mood. Significant too is the fact that colour is

...avoided/.....

avoided in the rest of his responses and d increases markedly when the colour cards are presented. Non F remains low (21%) when viewed against the final balance (5:3). The subject is moved by strong feelings at first but thereafter he holds in these feelings; he is turning inward but the feelings are nonetheless powerful, for M remains without any concession to FN and there is only one attempt at attentative outward groping (of on card V, which also carries the only vista dictated response).

With regard to the interpretative nuances of M, its use in defence deserves particular comment; its essence as a shock absorber is clearly revealed. It affords him free play within and so relieves him of some of his pain. Thus he can carry on smoothly, appraising his environment and his own problem. M stabilizes the affects. There is no break with reality, but paranoid thinking cannot be entirely ruled out. The nature of the fantasy activity is a pointer, also the sudden attention to d and di with loss of form (cards V & VI) and the themes on the colour cards. Stances are both flexor and extensor. He is unable to turn either to the left or the right, out or in, he remains centripetal especially in his final response, the "rhythm" M. Is he bound by ambivalent tendencies, the one neutralizing the other? Whether he is bound or not he is exploiting the defensive function of M well.

NAME : PRINCESS

SEX : F

AGE : 21

EDUC.: SUB.AGR

TRIBE : KHOSA

Outpatient at the hospital. Complains of pains in the chest and stomach and is convinced she is suffering from tuberculosis. She has been thoroughly examined and X-rayed but there are no signs of organic disfunction.

- I. A 70 A house with figures. NS: F-: Arch.
210 Round here clouds edging of W and do: F-: Cl.
and here too. also di outside W-
painted like cloud. di: F-: Cl.
340 A person's head D: F-: Hd.
7 A 400 I think these are (Roundedness) S: FY: Stones
stones - (29,30)
A big cloud - (Shading) (W) W: Y: Cl.
anyway -
- II. A 180 A frog with his NS: F-: A
stomach here, I think.
200 Secretary bird, - because of red feet, DWS: CF: A
red feet - beak, here (N) bottom)
mouth, his stomach, (S) - bleed on his
his eyes (D2) claws.
- III. A 200 A person's stomach, (WS) WS: F-: At
his liver, his bones, (D5)
but this is also a taken from the fire, D: G': Bot.
stump of a tree black.
- IV. A 120 A frog that is Like a dead frog. W: F-: A
against the wall.
- V. 70 A dead animal WS: F-: A
(whispers to herself)
I don't know if I am
right.
A 250 Sticks of trees. edging of W do: F-: Bot.
- VI. A 40 A man - wanting to water here (surround- SW: M: H
swim or fly, I can't ing white spaces)
see - I am going to everywhere I can't
say swim - see anything else.
- VII. A 45 (Laughs) I know, (D2)
they are laughing - I am saying they are D: M: H
140 - they are women carrying water (on
carrying something their heads) from
the river - river is
here (S) - because S: G': River
of colour (sun
shining on water)
- 300 A person's bones W: F-: At
V 500 This is water (d27) (midlined at
bottom) I can see
the colour (darker
portion & reflec- di: G'Y: Water
tion)

VIII.	^	5	Lovane (laughs)	(D1) Glimbing with it's front paws on a mountain.	D: FM: A
			Clouds	(W) - (Form only)	D: F-: Cl.
			Flowers	(like colours)	D: CF: Bot.
				sweet-peas (D6)	
IX.	^	15	(Laughs)	(d3)	D: FM: A
		45	Two dogs playing	windows (S) looking out into the sun - because of colour of sun.	s: O': Sun
		90	Lights	like two big persons greeting, bowing over a hut. (d25) (D7)	d: M: H
	✓	190	Long fingers		
X.	^	170	Bones	(D1)	D: F-: At
		200	Ox running away	ox colour (d22)	d: FMC: A
		370	Clouds	(D9, S29)	DE: FmY: Vista
				(D9) Clouds and water coming over water before night-time.	
		450	Fowl	because of bones - no fowl (D3)	D: F : Ad.
		600	Windows in a hut	(s in D7)	s: C': Arch.
				because the sun is here.	
		650	Sticks	(edging)	de: F-: Bot.
		700	Legs of a frog	(di of D1)	di: F-: Ad
		720	Snakes wanting to bite you	coming out of the ground.	d: FM: A

SUMMARY

R:	32				
Approach:	28%	: 41%	: 31%		
S:	9:	4xs,	5Bx		
Non F:	53%				
E:	13%				
M:	3				
C:	2			0 0	CP2 FC 0
H: C:	3 : 2				
FM-m: C: c:	4 0 : 2 0				
Last 3 Cards:	44%				
C'F. C': FO':	0 + 5 : 0				
V-Y:	0 4				
Animal:	31%				
A: H:	10 : 4				
M-FM-m:	3-4-0 = 7				
C': C: c: V-Y:	5-3-0-0-4 = 12				

INTERPRETATION

In "A Psycho-biological approach to the nature of the color shock phenomenon on the Rorschach test" (M.S. Thesis, University of Chicago, 1948), Benjamin found that colour stimuli can influence and determine psycho-biological processes in a human organism, and also that while some responses to the colour plates may be identified with colour shock and associated with neurotics, colour alone may not be responsible for this, "there may be other test factors such as the shading of the colour cards and their unique form". This may be construed as additional evidence of the increasing doubt concerning the validity of colour shock as a disturbance index. (Klopfer, Bochner and Halpern refer to the misunderstanding of colour shock in their writings.)

Recently Allen (Department of Psychology, University of Miami) in a Paper (The role of Color on Rorschach Test) told of a preliminary study he made to determine a realistic procedure to test the colour shock hypothesis, and to establish norms for further use with psychologically defined subjects. He used both chromatic plates and a specially prepared set of achromatic cards. He states that he found that adjusted subjects in colour series do well on the non-colour plates and vice versa and goes on to say that colour shock indices as defined in the literature are not present in the group he tested. Other Research workers on this aspect of the Rorschach mostly tend to agree with Allen.

The author has written at length on this point since in the above record the subject's slow reaction time per responses on cards II & III at first sight points to the classical conception of colour shock. Yet cards VIII, IX & X yield fairly fast times without the subject giving evidence that she has matured or recovered. So the author is inclined to disregard colour shock being present and for the reasons given below:-

We are concerned with anxiety and fantasy. Let us look at M:C and relate to C1 with no FC' or C'F, the loading on Y, the low F% and high Non F%. If we accept that M is dependent upon

...native/....

native endowment and cannot increase at the same rate as the colour responses, then this subject is introverting strongly, but these very feelings are ^{her} shock absorbers; it makes for biological and psychological economy. She affords the feelings free play within (vide her wishfulfilling M). This relieves her of any strain (vide response structure and absence of m on grey-black cards and free use of Cl). She can thus evaluate at her leisure (vide R/T and note above), integrate and direct. This is what the author understands by Rorschach's statement that "M stabilizes the affects").

Her M defence is her major technique. She withdraws into autistic living and has little respect for reality (vide also the S response structure; 5 Sx - 4x8). She exploits this function of M well, she produces no M on the first 5 cards, despite the potency of these figures to activate M. Then fantasies appear in quantity and blend with C', Y, m Y. We have decided that there is no colour shock so this may be anxiety shock (Y appearance) that sends her into the inner world. Once fantasy has become "kinetic", the wish-fulfilling comes free and easy. If painful tension is present (vide the DS:FmY of card IX) she can quite easily challenge her environment (vide WS in R1...total of 9 S responses, including 5 Sx, also the extratensive experience balance) as a defence expedient against this painful (or to her, irritating) experience.

(Note: In order to determine whether it is poor intellectual endowment that caused slow R/T, low F+ $\frac{1}{2}$, the subject was given a series of non-verbal tests : Kobo Block Design, Wiggly-Block, Maze, Space Perception; in all these she gave a creditable performance and her scores compared favourably with those of 124 first year Psychology students at Fort Hare.)

NAME: RUTH SEX: F AGE: 22 EDUC.: ILLITERATE
 TRIBE: KHOSA

Worked as housemaid before returning to her village on getting ill. Admitted six months ago. Frequent pains. Does not get on with her fellow patients; ill-tempered and morose. Has two young children staying with an "aunt".

- | | | | | | |
|-------|---|-----|------------------------------------|---|--------------|
| I. | ^ | 10 | | | |
| | | 60 | Two wings. | d21 | d: F-: Ad |
| | | 90 | A person. | B30 & D | DS: F : H |
| | ✓ | 150 | A bird. | D5 Head | D: F-: Ad |
| | | 300 | | | |
| II. | ^ | 120 | Two buttocks. | D1 | D: F-: Hd |
| | | 150 | A picture of a man urinating. | D3 Dripping urine. | D: mF: H |
| III. | ^ | 30 | Two persons. | D9 | D: F-: H |
| | | 90 | Two fowls. | D2 | D: F-: A |
| | | 120 | Two fishes. | D9, D10 its tail. | D: F-: A |
| | | 300 | Two birds - amalulwane (swallows). | D12, D8 wings. They are flying. | D: FM: A |
| IV. | ^ | 30 | A person. | d23 shoulders. | dD: F-: H |
| | | 60 | An animal (Inyama-kazi). | D8 in motion - wanting to fly. | D: FM: A |
| | | 120 | Shoulders (Amaza) | d23 shoulders. | |
| V. | ^ | 60 | Buttocks. | D4 | D: F-: Hd |
| | | 90 | Knees. | d1 | d: F-: Hd |
| VI. | ^ | 30 | Angels. | D5 moving through the clouds (high up) | D: VM: H |
| | | 60 | Clouds, low ones, dark, yes. | D4 (d1) in motion - darker side here. d22 the path made by the angel as it flies through the cloud - here you see the trails. | D: mY: Cloud |
| VII. | ^ | 30 | | | |
| | | 180 | Two camels. | D1 moving slowly away. | W: FM: A |
| | | 210 | Two rabbits. | d22 rabbits walking over the grass if it was there. | d: FM: A |
| VIII. | ^ | 5 | | | |
| | > | | | | |
| | ^ | 60 | Two lizards, climbing up. | Colour - red. Animal moving, always red. | D: CFM: A |
| | | 90 | A tree. | D4, D5 | D: F-: Tree |
| | | 120 | Earth. | D6, D7, colour - red earth, like the mud in the kraal after the thunder. | D: Cc: Earth |

IX.	A	15			
		30	A man's head. A body.	D4 B10 body D4 - bones too.	D: F-: Hd D: F-: Hd
		120	Clouds.	D1 clouds - they are moving after the thunder.	D: M: Clouds
X.	A	30	Two buttocks.	D9	D: F-: Hd
		120	Inkumba 2	d22 d1 antennae only, green colour.	d: CF: Ad
		300	Nomadudwana (a lizard like creature)	D7 brown colour. Because it is walking but it stays brown.	D: CFM: A
		360	Two elephants.	D1 W	

S U M M A R Y

R:	26	
Approach:	4% : 77% : 19%	
S:	1	
Non F:	46%	
F+:	14%	
M:	1	W 1 : M 1
C:	5.5	
M: G:	1 : 4.5	
FM: m: C: c:	6 3 : 4.5 1	
Last 3 Cards:	35%	
C: F: G: : FO: :	-	
V: Y:	3	
Animal:	42%	
A: H:	8+3 : 5+6	
M: FM: m:	1+6.3 = 10	
C: C: c: V: Y:	5+0+1+0+3 = 9	

I N T E R P R E T A T I O N

This subject is illiterate and so a lack of H or very low quantity of it seems feasible. One can argue that she does not have the resources. However, the rest of the record discloses a very real asset that normally goes with an H subject. Whether she is repressing some trait or is constitutionally lacking in it does not for the purposes of this interpretation matter. She does have other resources (vide final balance, Y-blendings and Cc blendings).

There is an inner life and imagination aids her in exploiting these resources and could at the same time enhance the richness of the personality structure, and this in spite of the hospital's

...clinical/....

clinical note on her file.

Yet these resources are primitive (mF, 2mY tending towards three-dimensional in both cases, pure C), there is no effort at outer adjustment (absence of FC in a virile C response pattern). Withdrawal into fantasy is deep and the solution of her problems is autistic to a degree. The autistic withdrawal (vide the vista dictated verbalizations and the nature of M) reveals that she is handling her real problems by introverting them; it is her most effective defence mechanism. Attacking her environment, refusal to be in sympathy (vide final balance) is but a superficial technique to mask the more entrenched one of autistic withdrawal.

NAME: T. LUCK M.

SEX: M

AGE: 17

EDUC.: STD. VII.

TRIBE: KHOSA

A difficult patient. Headmaster of his school describes him as a pupil of average intelligence but extremely lazy who frequently interferes with the pupils of the opposite sex.

- I. A 10 It looks like the human female organs. Because these are the buttocks. White part S32 as the ovary. D: F+: At
50 Looks like a bat. Looks like a bat because of shape, SW: F+: A&H
d21 wings,
d31 as the tail.
- II. A 20 The white spot in the middle is an animal ovary. S5 looks like ovary because of its shape and because of the opening here, because they lead to the ovary. S: F-: At
VKA Card I. D3 shape too. D: F-: At
90 Upper red parts look like kidneys. D2 kidneys because they are found on top of the ovary - they collect the waste matter from the ovary - their shape. D: pos: At
- III. A 30 This is the ovary. Centre red D: pos: At
50 These are the hips. Because the two are joined (d29) here - just is the place for them. D: pos: Hd
D5 are hips because the ovary is protected by the hips' shape.
- IV. A 40 (Whistles) Looks like a female. The whole thing is shaped like a woman, but it is the cell of a female animal. W: F-: Anat. & Cont.
- V. A 100 (Thistles) Looks like a bat. Two hind limbs D4 resembles the wings of a bat, D6 is the head and the whole shape. W: F-: A
- VI. A 20 The whole same as No. I - female. The whole appearance looks like an ovary. W: F-: At
70 Looks like a tadpole. Four legs d27, d7 is the tail. W: F-: A
A skin of a slaughtered sheep or goat. Four legs and d7 resembles the tail of a sheep, in shape, but the rest is a goat with the blood drying. W: F-: A

- VII. AV 20 Looks like a female 87 shape. S: F-: At
 ovary.
 The two top parts D1 shape D: F: Ad
 look like the hind
 legs of a sheep or
 goat.
 The lower two look D3 shape D: F+: Ad
 like the front limbs.
 The lowest are the D6 because of the anus D: F-: Hd
 buttocks of a human and their shape.
 being.
- VIII. A Red parts are hips because the ovary is D: C & pos: At
 of a human being -
 lower parts are the
 buttocks. protected by the hips -
 because from the hips
 we get buttocks. The
 Centre line is a buttocks are red.
 vertebrae column. d28 - its position.
 Centre part re-
 presents the female D5 & d25 seen together
 as an ovary. d: pos: Anat.
 ovary. Small red
 parts are cells. Ovary of an animal. D: F-: Anat.
 This is the egg
 (lower part).
- IX. A 15 Top white part is Ovary because of shape D: F-: Anat.
 ovary. These are
 the hips D1. 08. Hips shape D1 and
 the ovary is protected
 by the hips. These are
 Lower parts are buttocks because of the
 buttocks. The anus. D: Pos: Anat.
 centre line is a
 tube leading to the
 ovaries, carrying
 sperms d30. Lower
 part between D10 is
 anus. Because the ovary cannot
 be fertilised without
 sperms and this looked
 like a tube carrying
 sperms.
 The situation of it.
- X. A 100 These are the female D2 They are cells because D: pos: Anat.
 cells. they have these nucleus
 here (d33)
 120 These are the thighs. D10 because of shape. D: F-: Hd
 This is the ovary. S29 Its an ovary because
 of the female eggs. D3.
 Oh! These two look D8 look like crabs
 like crabs - or look because of shape. These
 like moles. also are shaped like
 moles. D: F+: A
 This represents a
 female egg. D3 is
 the ovary. Because they are in the D: F-: And
 ovary. Animal female.
 V A 210 All can be human Because here they are
 ovaries. splattered with blood
 like when animals are
 slaughtered.

S U M M A R Y

R:	27	
Approach:	26% : 70% : 4%	
S:	3	
Non F:	33%	
F:	38%	
H:	-	W 7 : M -
C:	3	
M: O:	0 : 3	
FM:m;C:c:	0 0 : 3 1	
Last 3 Cards:	37%	
CP-C:FC:	-	
Animal:	27%	
A:H:	5.2 : 1.3	
M-FM:m:	-	
C-G ⁴ c.V.X:	2-0-1-0-0-1	

I N T E R P R E T A T I O N

In this record thematic analysis of content seems to be indicated. Rorschach responses ranges along a continuum from perception that is reality-orientated through undirected daytime imagery to autistic imagery. This subject's responses spread very little. Emphasis is on At (ovary and buttocks) blending with the positional. NonF is low. In "Psychodiagnostik" Rorschach makes quite clear that for him the higher the A¹ the more inert the individual's intellectuality. He states further that H percept in the ratio H:Hd are pointers to a functional restriction effected by anxiety. In this case anxiety has been clinically established. Content is narrow. Vision is channelized. Perceptual apparatus is very poorly developed. Intelligence is of average quality. One looks to his laziness and sex for an explanation of the arid content. The theme stems from his own especial concern. The theme plus the low F% plus the presence of only 1c (one would expect c to be high considering the animalistic nature of the record) are all indices of maladaptation and a tendency to turn from reality (high B% is here a result of his poor perceptual level). This narrowing of interest can also be assigned of an inability to act or think independently. Perseveration is around one theme. The complete absence of fantasy activity and the At. perseveration warrants looking for something else besides viz:

...psychosomatic/....

psychosomatic stress. In his case it may just be that the content gives a clue to the particular organ involved. But this is conjecture. All one can say is that there is almost complete emotional blunting and poor effort at adaptation. The anxiety must look after itself.

NAME: NTONI

SEX: M

AGE: 25

EDUC.: STD. III

TRIBE: XHOSA

Admitted three months ago. Married, one child. Worked as a ward boy at Old Somerset Hospital for three years before TB was diagnosed. Responding to P.A.S. and sylicylate treatment.

- I. A 50 A bird - its droppings. W by the beating of the wings - so the droppings down here - (d1) - and he has been shot through the stomach (4 S's in W). WS:FMm:A
- II. A 95 Two pigs with big ears, legs, big mouths - they are squealing - they are tied together. (W) (d21) (d22) (D4) (S29) struggling (S29) mouths WS:FM:A
- III. A 140 Two little lambs. (d22) and (D5) (other portions) because of their heads. dD:F-:A
- IV. A 45 Skin of a beast. (W) W:F+:Ad
- V. A 70 Bird with its wings beating - (W) wild ears and mouth, flying along. W:FM:A
- VI. A 5 Head of a cat. (D7) (d26 whiskers) D:F+:Ad
- VII. A 115 Butterfly (d22) wings, (D6) body. D:F+:A
- VIII. A 15 Two lizards falling down after climbing up a tree, they are red - (D1) (S28) tail Bomvu is red. DS:Fm:A
- 40 two big rocks - (D7) these stones are wet and slippery - going to topple over - ground (mhlophe) here - DS:Ym:Obj.
- IX. A 5 Two big creatures fighting on a mountain - they only have two legs - here (d1 within D). An open space in Colour of water looking down a daya (red (S) with a water- earth) furrow. S:VF:Viata
- X. A 10 Two things eating a mealie stalk. (D8) stalk White space = the destroyed parts) DS:FM:A & Bot.
- A dog with a shot wound, blood is sticking to his hairs - he is trying to get up but he has been shot through the stomach. D:FMOc:A

S U M M A R Y

R:	13	
Approach:	30% : 70% : 0%	
S:	5	
Non F:	70%	
F+:	50%	
M:	-	
C:	1½	W : M 4 : 0
M:C:	0 : 1	
FM-mi C-e:	-	
Last 3 Cards:	46%	
C-F-C':FC':	0 1 : 0	
V-Y:	2 2	
Animal:	84%	
A : H:	11 : 0	
M-FM-m:	0+6+3=9	
C-C' C-V-Y:	1+0+1+2+1=5	

INTERPRETATION

This patient is fighting both his world and himself (vide S-pattern of responses, M FM m and C-pattern, absence of H). Extratensive experience balance is high, so is the white space percentage - almost 40%, including 1 pure S in a vista-dictated and field where movement is strongly present/of vigorous nature. This points to a suspicion that he is having difficulty in controlling his impulses. There is a trend to discharge in immature, undisciplined pattern. Aggression find their way out in ways likely to be unpleasant to others in contact with him (A:H, W:M).

The patient suffers greatly from inner fears (m-pattern blending with FM, nature and number of FM in such a meagre record, c blending with vigorous C and FM and all of the s responses vista dictated) and his technique of dealing with these is to attack his environment in childlike fashion.

His two concessions to his environment are the rounded Y response of card VIII; in spite of colour his attention is riveted on distance and on inanimate threatening movement. He acknowledges but wishes no contact with such an environment, tenses himself against it and its (healing) influences. His other concession lies in the hard C (blood sticking) of the final response pattern. Here he does reach out tentatively (c blending ...with C/.....

with O) but the withdrawal into an immature fantasy is too strong. There is no "calm" in this fantasy, only a painful tension (3m of which the strongest blends with the only Y response, the other two with the first response and the last, both FM).

NAME: SONJIGA

SEX: M.

AGE: 27

EDUC.: ILLITERATE

TRIBE: XHOSA

Admitted fourteen months ago.

Married, 9 children.

- I. A 65 Clouds and painted stones. Shades, colouring. W: Y: Cl.
- V>V 140 A house with wings on it. Decorated with figures and wings, like I see in the village. W: F-: Arch.
- V 270 Little animals wanting to eat other little things in the centre. (D1) animals D: FM: A
- 300 These are also animals. (d22) smaller animals. D: FM: A
- II. A 45 Rabbit or dog. (D1, d21) rabbits D: FM: A
- Rabbits eating a duck, the ducks look funny, only one toe. (D2) duck. D: FM: A
- These things? They are hands - the hands on a duck. (d) Legs? But they are cut off from a body - a leg (fingers card) of a giant. C: F-: Hd. on A Cont.
- III. A 20 (Exclaims, amused.) Imbulu - a person (D6, D5) D: F-: A/H Cont.
- but not here, (lower) here it is a fox with one leg. D: FM: A
- This (red) - what is it? It is a mouse, a mouse wanting to fly. D: FM: A
- These are fowls. (d29) d: F-: A
- IV. A→55 Baboon, it has been killed (turns card) and is laid out. (W) because of its looks, you can see its eyes here (lighter grey portions) and hairs (darker portions.) W: FY: A
- 70 Like a rag that you have thrown away - it is stuck to the wall - just like a "splash". (W) the water is dripping down, perhaps it is the baboon's rag. W: cm: Obj.
- V. A→ (Turns card interminably)
- V 315 What? A man going behind a cloud (laughs). Only his head has disappeared - he is hanging on to the cloud with his hands and kicking with his legs. W: MY: H & V
- These are other men. (D3) (D6) - this one is the devil, they are facing away from each other. D: F-: H

VI. VV 320	A man.	He is <u>inside</u> the cloud, now you see him coming out, showing himself to the devil. (W) no hair on it.	DM:MY:R & V W:F+:Ad
365	It is a skin. Cow's skin.		
VII. A 90 >V<A	Two people and they are carrying wood on their heads (amused) they are above.	(D1 & D3) They are people for people carry wood, they are not on the earth but on the moon - (the reason) because I have sometimes seen these two people walking on the moon with this wood on their heads. The moon and clouds here (darker streaks.)	DM:MY:R & V
VIII. A>A 5	(Exclaims) Lavane, two - climbing up (laughs), these are sticking to the gum.	(D1) (d23, d24) it is a gum tree. They are trying to get away (exclaims)	Di:FM:A di:F+:Bot.
IX. A 170	Flowers	(W) Like aloes, only some of them are smaller. (Form only)	W:F+:Bot.
250	The bottom looks like fingerprints.	(d30) Like dirty fingers.	di:F+:Hd.
X. A 5	(Exclaims) A dog, a fowl, a dog of the sea without hindlegs, a fish, a long stick.	(d25) on left (d25) on right (D2) sea dogs (D11) fish (d29) stick. This can also be a cloud with a man in it, the man is in the moon carrying wood. The man is here (d1) and here another (d1).	di:F+:A di:F+:A Di:F+:A Di:F+:A di:F+:Obj. di:Di:Y:R & V

S U M M A R Y

Ri	28	
Approach:	32% : 43% : 25%	
S:	2	
Hon F:	39%	
F+:	29%	
M:	3	W 9 : H 3
O:	-	
H:O:	3 : 0	
FM-m:O:c:	3 1 : 0 1	
Last 3 Cards:	35%	
O'F+O' : F3':	-	
V Y:	0 6	
Animal:	46%	
A : R:	13 : 9	
M+FM+m:	3+3+1 = 7	
O+O'+c+V.Y:	0+0+1+6 = 7	

INTERPRETATION

The most striking thing about this record is the subject's ability to see human movement tending towards the m characteristic. M is usually related to greater maturity of living. An analysis of his M responses is therefore merited. The subject is attracted to the shading at the onset of the test, resorts to fantasy at an immature level without "letting go" of the shading in consciousness. Card V reveals achromatic colour shock and motor agitation. It is significant that colour shock does not show up; this means that there is no evidence of the intense relationship which exists between colour perception and the dynamics of affectivity. In fact there is no reaching out to the world ($C+C'+c+V+Y = 0+0+1+0+6$, and this in spite of the loading of W in the approach and W:M). The achromatic shock produces MY after 315 seconds. The two remaining M likewise blend strongly with Y (vide cards VI & VII, both achromatic).

The subject's painful mood is evinced by the Y - pattern. When Y blends with M the depressive quality is the more strongly felt. Piotrowski in very illuminating discourse on the meaning of M states that ... ("all of these) suffer from a limitation of their spontaneous motor expression, a limitation they experience as depressing and uncomfortable. Such people produce M responses even when inner life shows proof of immaturity." Consider this subject : he gives blocked M's, there is no complementary C or even C', only one c blending with m. Instead shading and M merges against a threshold m (vide verbalization in response in the enquiry). No impulsiveness, only a tentative reaching out, c - m, is evidenced yet non F remains low (Y & M sees to that); M reveals "his ability for delay" (Rorschach in Psychodiagnostik), an ability to think beyond the tension (m) experience, the impulse is thus delayed (see final balance) and deflected or, in this case, totally

...rejected/....

rejected. This is pure defence technique : there is an almost pathological extreme of delay in every verbalization (315 seconds on card V, 320 on card VI, 90 seconds on card VII). Thus prevalence of M in the grey-black shock indicate a certain decline of spontaneity, an abating in the intensity of drives (vide W in approach pattern, W:M, R. on last 3 cards).

This subject efficiently and effectively copes with his anxiety - at the expense of an impoverishment of his personality. He has the inner equipment to cope with his problem and this results in painful withdrawal in the sense that he breaks with reality (vide $F+\%$ which is dangerously low as seen against the test summary : low $F+\%$ cannot here be caused by lapses in attention or by maladjustment efforts).

NAME: DLOVA

SEX: M

AGE: 24

EDUC.: STD. IV

TRIBE: XHOSA

The patient was working as a gardener and trying to save enough money to continue his schooling. Orphaned, lived with a "grandmother" in a village near the hospital.

2nd Attempt at testing.

- | | | | | | |
|-------|---|----|---|--------------------------|------------------|
| I. | A | 30 | Brain of a man, diseased, dead as in accidents. | (D4) old blood here (di) | D:Fc:At |
| | | 60 | Also lungs here, diseased all flesh, no bones, only bloodiness. | (di) | di:c:At |
| | | 90 | Bat. | | W:F:A |
| II. | A | 10 | Two fighting people. | (D) | D:H:H |
| III. | A | 20 | Two other fighting people with their own blood <u>down</u> here. | | D:MC:H |
| IV. | A | 50 | Horrible black thing going to strike. | | W:FM:A |
| V. | A | 30 | This bat wants to fly, wings are all ready. | | W:FM:A |
| VI. | A | 40 | (Reject.) | | |
| VII. | A | | (Reject.) | | |
| VIII. | A | 50 | Two red things are blood things because there has been a fight and they are now creeping away. They have lost. It is after the battle. | | D:CFM:A
(Tab) |
| IX. | A | | (Reject.) | | |
| X. | A | 20 | Fighting again (all animals) - there should be more blood, this (d) may be blood turned dry, but I can't see too well. These colours are all dried out.
(Fingers card) | | W:Gc:A |
-

SUMMARY

R:	9	
Approach:	44% : 44% : 11%	
Si	-	
Non F:	89%	
F+:	-	
H:	2	W 4 : M 2
C:	4.5	
M:O:	2 : 4.5	
FM-m:O.c:	3 : 7.5	
Last 3 Cards:	22%	
O'F-O':FC':	-	
Animal:	56%	
A:H:	5.0 : 2.0	
M+FM+m:	2+3.0 = 5	
C+O'.c.V.Y:	3+5.0+3.0 0 = 6.0	

INTERPRETATION

Before attempting to interpret this subject's record and summary it is well:

- (1) to focus attention on his theme : fighting, in man and beast.
- (2) to note the withdrawal defences.
- (3) to note the self-reinforcing outer defences.

He both tries to escape and attacks his immediate surroundings:

Theme: Monotypical. He is absorbed in one theme, does not attempt to strike out independently or take any initiative in this respect. (He has the equipment to initiate new thought processes : vide record). In defence against anxiety, aggression content support structural findings of handling one's apprehensions by attacking the environment. This is borne out below.

Defences: Although two virile M responses are present, it is doubtful if they serve to absorb any anxiety. (Anxiety although clinically reported, certainly does not show up anywhere in the protocol). If the test has failed to reveal it and we accept the clinical verdict of its presence, it seems as if the subject defends himself by self-assertion (W%, yet high Non F%; 3c and no V or Y in spite again of non F%; U:H; last 3 cards low percentage considering W, U:H and final ratio.) He is not turning to autistic solutions. He does not recognize

...social/.....

social standards . (Blending of C with M and FM, of C with c, no attempt at formal C). He experiences no painful emotions, there are no painful withdrawals into a fantasy life. He merely exploits rich imagination for pleasureable, animalistic purposes. There he draws the line : he shuts out the world's and his own problems and is willing to leave them for others to solve (vide clinical note) : first response is F blending with a "dry" yet virile c, followed by a "formless" c building up to M - MC - 2FM - CFM and reaching a crescendo in the final Cc. There is no concession to form and this in spite of the obsession with c. (c is on the threshold right through the test), an indication that he is perhaps wilfully omitting to reveal himself. When he attacks his problem he will do so unsubtly and without recourse to a reasoning process. (Approach, final ratio, lack of S. patterns which pattern one would expect from so self-assertive a subject with such a high non F% and low D%). His direct sensitivity to colour reveals no complementary emotional responsitivity.

NAME: LANDLESS

SEX: M

AGE: 17½

EDUC.: STD. IV

TRIBE: KHOSA

Seriously ill on admittance, but responding well to intensive treatment. Was a pupil of "more than average" intelligence at Burnhill School.

- | | | | | |
|--------|----|--|---|-------------|
| I. A | 32 | Looks like a bat. | The appearance (W) | W: F+: A |
| | | Looks like a butterfly. | " " | W: F+: A |
| | | Looks like a crab. | | W: F+: A |
| | | Looks like a spider. | | W: F+: A |
| 480 | | Looks like a concontwane (insect of beetle family). | | W: F+: A |
| II. A | 35 | Looks like people seated. | The appearance (D6) | D: F+: H |
| | | I see legs of people as though their legs are cut off. | Because they appear so. (D3) | D: F+: Hd. |
| | | I see the hands of people lifted up. | The appearance (D2) | D: H: H |
| 300 | | That's all. | | |
| III. A | 55 | I see women plucking fruits. | (D9) | D: M: H |
| | | I see women's hand-bags. | The appearance (D4) | D: F+: Obj. |
| | | I see a banana fruit. | (d29) is it. | d: F-: |
| | | I see dogs barking. | Because of appearance of their tails (D2) - swinging from side to side. | D: FM: A |
| 300 | | Nothing else. | | |
| IV. A | 5 | I see body of a person. | The appearance (W) | W: F+: H |
| | | I see shoulders of another person. | (d21) | d: F+: Hd |
| | | I see the necks of another person. | (D3) | D: F+: Hd. |
| | | I see the spinal column of a person. | (D1) | D: F+: At |
| | | I see the chest of a person. | (D7) | D: F+: At |
| | | I see the skin of a person. | (D6) | D: F-: Hd |
| 310 | | All different persons. | | |
| V. A | 85 | It looks like a locust. | The appearance (W) | W: F+: A |
| | | I see its wings. | | |
| | | I see its legs. | | |
| | | I see its feelers. | | |
| 300 | | Nothing else. | | |
| VI. A | 65 | Looks like a tree and its roots. | Because of the roots (W) | W: F-: Bot. |
| | | I see the leaves of a tree. | The appearance (D6) | D: CF: Bot. |

VII. A	90	looks like a butterfly. The wings of a butterfly. I see a butterfly's shadow.	(D6) The appearance (d22)	D: F-: A d: F+: Ad
	245	I see a soft part of an animal.	(D6) The soft bit behind the neck.	D: Fc: Ad
VIII. A	30	I see two chamelions walking slowly. I see flowers.	The appearance and changing of colours (D1). Because of colour	D: FH: A D: CF: Bot
		I see flower leaves.	D5 D3 D4 The colour (D5)	D: CF: Bot
	420	Nothing else.		
IX. A	120	I see stones. I see a mouse sitting on a stone.	Because its round (D6) It appears so (D2) to want to jump.	D: FY: H D: FH: A
		I see a pole, - a stalk of a flower.	The appearance (D5)	D: F-: Bot
	180	Nothing else.		
X. A	190	It looks like bones of a person. Looks like lungs. Looks like stomach.	The appearance (H) They appear so (D3) Because it looks like a bag. (D6)	W: F+: At D: F+: At D: F-: d

S U M M A R Y

R:	32	
Approach:	26% : 66% : 8%	
S:	-	
Non F:	29%	
F+:	80%	
M:	2	W: H 9:2
C:	3	
H:O:	2 : 0	
FH m: C c:	3 0 : 0 1	
Last 3 Cards:	26%	
G'F-C' : FC':	-	
V+Y	0 : 1	
Animal:	47%	
A:H:	15 : 7	
H+FH+m:	2+3+0 = 5	
C+C' + c+V+Y	3+0+1+0+1 = 5	

I N T E R P R E T A T I O N

The subject is "of more than average intelligence" (vide clinical note), F.% is high enough, A:H is in the healthy region of 2:1 and there is little or no emphasis on three-dimensional response. There are no signs of contrariness (no S, Approach good, A% 47%) except perhaps in the 3 colour responses (all CF).

...But/....

But the question of M and FM merit close inspection in this record. Rorschach would describe the M responses as "F tending to M" and would score it F until convinced that it was true M. However, the subject's simultaneous and spontaneous motor responses with the verbalizing convinced the tester that M was present. In spite of his good intellectual control and good approach, the subject seems to have difficulty in turning inwards into a fantasy living; FM is minimal activity. Warmth is present somewhere (A:H, colour and form blending, last 3 cards' total, "rounded" - Y response) yet nonF is low (if one considers the good approach and M:C). One wonders if he can live his dreams in his "private world". Anxious (European) adolescents often produce such M,FM associations (vide Group B of this Thesis) and the correlative clinical finding is either the loss of a parent or some sense of insecurity in the home. Does the same hold for this subject? The answer, on the statistical level, must remain unanswered. But taking note of the fact that the subject is seriously ill at the time of the test, one must consider whether the very intense anxiety did not produce rigidity but resulted in an inability to control (FC : C+CF) and to free fantasy.

NAME : GERTRUDE

SEX : F.

AGE : 18

EDUC.: STD.IV

TRIBE : KHOSA.

Admitted nine months ago with plural effusion at the right base of the lungs. Only child left to her parents out of four children. Was a model patient until two months ago when she developed paranoid trends. Suspected of masturbatory practices.

- | | | |
|---|--|---------------|
| I. A 90 Clouds. | (W) | W: F.: Cloud |
| ✓ 140 Clouds. | (W) | |
| II. A 45 People. | (W) They are Europeans - they are seated in mid-air, but they <u>are</u> seated - trying to look important. | W:M:H |
| III. AV 40 People. | (W) They are Europeans and are handling some parcels, they have long necks and big mouths. They must have lots of money - | W:M:H |
| IV. A 180 (Reject.) | In inquiry: I think this whole thing is a hairy old man - he is joking, handling something like a parcel. He is kicking out like this - he must be smelly too. | W:CM:H |
| V. A 15 Bat - a flying bat. | I see it going away like this - | W:FM:A |
| VI. AV 70 I don't know what such a thing is - it could be a tree or a tree-stump. | (D4) (d25, d27) tree and branches (d26) are long roots. | D: F.: Bot. |
| VII. A 75 Clouds. | The whole thing but this (D9) is very dark for a cloud, perhaps these parts (D5, d21, etc.) are the woolly bits and this is more like a hard bit - like ice or hail. | W:Fc:Cloud |
| VIII. A 60 Two little animals walking about. | (D1) they have legs and tails, but not enough legs. | D:FM:A |
| IX. A 15 Two little children. | (D4) because the heads and bodies look so, also the <u>face</u> . | D: F.: H |
| 140 Clouds - I think these things are all clouds - | All this except this part (d), but here one sees them in another way - they are breaking up, like you sometimes see. (No C) | W: Fm: Clouds |

X. A 60 All this could be
a tree of many
kinds of colours.

(W) but especially
(D8, D24), green leaves,
red blossoms, etc.
This here (D8) is a
trunk - the trunk of
another tree, it has
no flowers.

W: C: Bot.

D: F: Bot.

S U M M A R Y

R:	12	
Approach:	75% : 25% : 8	
S:	-	
Non F:	67%	
F:	100%	
H:	2	W 9 : M 2
C:	1.5	C 1.5
H: C:	2 : 1.5	
FM+m: C+c:	3 : 3.5	
Last 3 cards:	42%	
G'F+C' : FC':	0 : 0	
Animal:	25%	
A : H	3 : 3	
H+FM+m:	8+2+1 = 6	
C+C'+c+V+Y:	1.9+0+2+0 0 = 3.9	

INTERPRETATION

What is the significance here of the high M content? (High when viewed against the clinical and test summary backgrounds). One of the most important indices on the Rorschach relating to the individuals level of adjustment is the ability to see human beings in movement. (According to the clinical evidence the subject is not well adjusted). Rorschach literature, as far as can be ascertained, nowhere makes a qualification. Is it not possible for disturbed individuals, for example those with paranoid trends, to produce more than the usual number of M responses? Research has been scanty in this respect. In this group on not a few occasions M was inordinately high especially in overtly disturbed patients. M is considered to be related to greater maturity. Has this subject perhaps been forced to adopt mature behaviour patterns which were not compatible with her emotional level of integration? (vide final ratio, F % of 100%, approach, W:M).

Perusal of her clinical history and three visits to the parental home by the author and two test interpreters confirmed this suspicion. At the age of 12 she was the central figure in her family circle (the family had strayed from their tribal (cultural) milieu, had become more and more attuned to a European way of life in a Ciskei town, thus accounting for the "break" in the traditional family pattern of making an only 12 year old child, the centre of the home.) M outweighs FM and for this subject and especially considering her chronological age, it may reveal a certain "repression" of instinctual drives (note also c coalescing with M on card IV.) So it has become difficult for her to accept the limitation and lack of the spotlight in the hospital.

She has not accepted her new environment, fails to adapt (vide M:C of 3:1.5, C being pure on card X, W:M of 9:3, D% of 25%). But she does not attack her new world, though she does not hide her apprehension and dislike for it (vide content of M also FM and mblending). The M - pattern does not reveal wish-fulfilling activity - she draws for real satisfaction not from

...her/.....

her inner world, not from those around her now; the drive (libidinal drive?) is directed towards the self in a vain attempt to supply the attention and the satisfaction she has become conditioned to.

NAME: SAMUEL

SEX : M

AGE : 27

EDUC.: ILLITERATE

TRIBE : XHOSA

Admitted two-and - a - half months ago. Married, 2 children.

- | | | | | | |
|-------|---|-----|--|---|----------------------|
| I. | A | 45 | Birds | Flying birds | W: FM: A |
| | | 90 | This here - | middle of blot -
traces line
- a bone -
what is it? | D: F-: A |
| | | 140 | Trees | here, here, here -
(edges) | de: F-: Trees |
| II. | A | 50 | Nhljukul | (D2) They are going
to fight - | D: FM: A |
| | | 70 | Mouse | here are the legs | D: F-: A |
| | | 160 | Trees | (edges) | de: F-: Trees |
| III. | A | 30 | Nhljukul | (D2) They are going
to fight again.
Hens all over here. | D: FM: A |
| IV. | A | 20 | Here is body,
what is it? | Body of an animal,
it's arms are
waving, it's dead
but it is still
moving and waving.
(laughs)
long tail - | W: FM: A |
| V. | A | 10 | Body of a
lulwane
(finger tracing) | (D7) here tail - it
is still waving - | D: FM: A |
| VI. | A | 10 | Body of an ox -
this one is dead | | W: F-: A |
| VII. | A | 15 | Frog (laughs) | body only | W: F-: A |
| | | 70 | Legs, head, eyes - | of frog. | |
| VIII. | A | 20 | Pukuku! Hanging
down. | (D1) Hanging on a
tree - there is the
tree - waving - so
pukuku is hanging!
He is going up the
tree (Exclaims) | D: FM: A &
Tree |
| | | 100 | No, only pukuku! | | |
| | | 150 | Only tree! | Here in the middle -
another tree waving,
the mouse is gone. | D: MF: Tree |
| IX. | A | 100 | Nan, he is climbing. | Tree here, he is
climbing up this
tree - two men,
two trees. | D: M: H & Tree |
| | | 200 | Trees (edges) | No wind | de: F-: Tree |
| X. | A | 10 | Horns, ox's horns. | They are oxen walk-
ing on a tree - | d: FM: A |
| | | 70 | Kljuku!
Monkoya | not fighting
Standing in a tree,
going to jump -
high tree | d: F-: A
d: FM: A |
| | | 150 | Tree, trees here | big trees in veld -
the sun is not there,
(red because sun
was there) | d: CF: Tree |

SUMMARY

R:	19	
Approach:	21% : 42% : 37%	
B:	-	
Non F:	58%	
F:	13%	
H:	1	W 4 : H 1
O:	0	
H:G:	1 : 1½	
FM m: O c:	10 : 0	
Last 3 Cards:	42%	
O+P+O': FQ':	0 : 0	
Animal:	63%	
AH	12 : 1	
M+FM+m:	1-8-2 = 11	
O+O': O+V+Y:	1-0-0-0-0 = 1	

INTERPRETATION

If, as the literature states, high $d\%$ with low $F+\%$, may stem from impairment, by strong anxiety, of perceptual organizing ability one would have expected presence of d almost immediately on this record, but the subject's anxiety does not prevent him from penetrating and articulating the blot as W or good D and blending this into FM (W:FM on R. 1, B : F good R. 2, do (FM) F- on R. 3 (all on card I) Card II at 50 seconds brings the incipient FM ("going to fight") followed by the static FM of card IV (T/R is here 20 seconds) (Card X yields 100% d).

The safest departing point in the record is to consider very carefully the ratio:

FM+m : G+g, which is 8-2 : 0+0, and relate this to non F % which is 58%, B which is 42% and 100% d on last 3 cards which yields 42% of R, and 21% W at the expense of B % of the record plus the low $F+\%$ of 13%; we infer that the subject withdraws with facility into an undeveloped inner life. He withdraws as the young child would who is still largely asocial (vide final balance). There is no emotional passivity (vide absence of V & Y). Excitement when it increases is not absorbed when he withdraws. He rides no high emotional surges because there is no aggressive at tendency, no reaching out to cope with

...problems/.....

problems as these present themselves. There is no turning to autistic solutions. To counteract any difficulties he sees to it that the facile withdrawal brings no pain; the fantasy is cheerful tone, becomes elated and is always gratifying. His only concern is for pleasureable excitement (vide M FM structure against pure C) He is always reacting at the same emotional tone and he can react with warmth towards his immediate little world of birds and trees (vide final d : CF after four successive d's of card X).

NAME: FLORENCE

SEX: F

AGE: 21

EDUC.: ILLITERATE

TRIBE: SOTHO

Admitted five months ago. Xthysene treatment.

I. A	60	A person.	D3	W: F+: H
	270	A dog.	D5	W: F+: A
	240	2 hands.	D1, D1	d: F+: Hd
	150	2 woman's breasts.	S30	d: F+: At
		A person's face.	d22	d: F+: Hd
	180	2 ears.	d22	d: F+: Hd
	300	A wing of a bird.	d21	d: F+: Ad
	330	A nose, a mouth, ears, head of a child.	d21	d: F+: Hd
	390	A person's legs, waist.	d31	d: F+: Hd
	420	A head split through.	d3	d: F+: Hd
II. A	30	2 hands.	d	d: F: Hd
	60	People with heads.	D1, D1	D: F+: Hd
	90	Knees.	d28	d: F+: Hd
	120	2 noses.		d: F+: Hd
	180	Waist.		d: F+: Hd
	150	Buttocks.		D: F+: Hd
	180	Soles of feet.	D2, D2	D: OF: H
	210	People dressed up.		
	300	People with red colour.		d: G+: Colour
	330	4 strips of black but becoming whitish.	d	
		Black colour, muddy colours.	d	d: G+: Colour
	360	6 colours altogether plus 2 at the knees.	d	Colour naming.
III. A	30	Part of a chest.	d27	d: F+: Hd
		Head and neck.	D6, d22	D: F+: Hd
	60	2 birds.	D5, D5	D: F+: A
	90	A tie.	D3	D: F+: Clothes
	150	A creature.	D8	D: F+: A
	210	2 birds showing mouths. I have never seen such birds.	D4, D4 - they are coming forward.	D: FM: A
	240	2 persons. They look like persons.		
IV. A	30	A snake wanting to bite a person.	d23, forward movement.	d: FM: A
✓A	60	A person sitting down.	D8	D: H: H
	90	2 persons and 2 snakes.	D1, D5, D8, D2, D8, D2.	
	105	A tree.		d: F+: Tree
	150	Looks like owls.	D1, D7, D7	D: F+: A
		2 cats.	d21, d21	d: F+: A
	180	2 queer creatures with mouths open.	d	d: F+: A
V. A	60	A head with 2 horns looking like a cock.	D2, D2	D: F+: A (Gent.)
		1 head and 2 eyes.	S27, D4, D6	
		2 wings, 2 legs, legs and feet. It is a bird with horns. (Very amused.)	W	

VI.	^	30	A cat with 2 eyes, a mouth, a nose as if possessing 2 ill deformed ears, with wings.	d31, d26	d: F+1 A
		90	A person with legs and stomach.	d31, d31	d: F-1 Hd
		120	3 persons. 1 person with an overcoat on and standing on an elevated place.	d22, d31	d: F+1 H: O
		150	Looks like a tree.		D: F+1 Tree
		180	Looks like birds - many. Looks like doves.	D4, D4. Many birds.	D: F-1 A
		210	Some are black and white doves. Looks like leaves.	D4, D4	d: F+1 Bot.
		300	Looks like cat's whiskers.	d31, d26	d: F+1 Hd
VII.	^	30	A person with an overcoat on - black and something white.	D6 black coats with white over a person, I don't know him.	D: O'F: H
		60	1 leg - meat - of a beast.	d21	d: F+1 Ad
		120	Looks like a person's face with eyes, nose and ears.	D1, D3	D: F+1 Hd
		150	Looks like 2 hares.	d22, d22.	d: F+1 A
		180	Looks like persons with something white on his head.	D1, D3. There is a white duku over this thing.	D: O'F: H
VIII.	^	30	Looks like 2 chameleons, red, wanting to eat something and moving. Looks like 2 people walking with a black trousers and a white shirt.	D1, D1 D6, D6	W: F: A D: M: H
		120	Chameleons climbing onto something, and clinging.	D1, D1	
			"I am afraid of what I am doing. I don't like doing what I don't understand."		
		240	Persons with heads and hands.	D5, D5	D: F-1 Hd
		300	Looks like a tree.	D6, D6	D: F+1 Tree
IX.	^	30	A person.	d30 I can only see the eyes.	d: F-1 Hd
		45	2 birds with white mouths but red bodies.	D10, D10 No tails and wings.	D: O'F: Ad
		60	Looks like 2 goats.	D4, D4	D: F-1 A
		120	2 birds wishing to eat up a person.	d	d: F-1 A (Fab.)
		180	2 persons with heads and green dresses, as if they are riding onto something with mouths - not quite like horses - nameless.	D1, D1 They are moving away from the colours, they don't like the green dresses.	D: O: Hd (Fab.)
		240	1 person with a hat. Looks like 2 creatures.	D7 D3, D3	D: F-1 H D: F-1 A

2. A	30	Creatures with tails wishing to climb onto something.	D8, D8	W: FM: A
	60	2 persons.	d25, d25	d: F-: H
	90	Looks like 2 birds holding something.	D7, D7	D: F-: A
	105	Looks like 1 bird holding something.		
	150	Looks like a spider with eyes and head.	D1, D1	D: F-: A
	180	3 creatures like lions, horses, etc.	D	D: F-: A
	210	A person with a green overcoat and a white dress on.	D10 I cannot see his body but it must be a man.	D: CF: H
	240	Birds with tails why? With colours.	D2, D2	D: CF: A
	300	Looks like 2 species - yellowish in colour.	D3	D: CF: Obj.

S U M M A R Y

R:	64
Approach:	64 : 45% : 49%
S:	-
Non F:	19%
F+	35%
M:	3
G:	6.5
M: G:	3 : 1.5
FM: m: G: c:	4 : 1.5
Last 3 Cards:	30%
CF: C: FD:	2+2 : 0
Animal:	47%
A: H:	21.3 : 10+21
M+FM: m:	3+4+0 = 7
G: C: c: V: Y:	6.0 2+0+0+0 = 7.0

W 4 : M 3

INTERPRETATION

The limitations on the scope of the attention emerges structurally in the approach and the content. The very high Hd. (A:H = A21, Ad. 3 : H 10 Hd.21) betrays the intense preoccupation with parts of the human figure. It is significant, however, that there is not a single At. response. CF predominates in the colour pattern, which at first seems natural perhaps in a subject with her background, yet when one looks at high M (2M, 1M coalescing with pure C), the question of the colour and movement responses merit close investigation; W:M shows good adaptation for this person with her high Hd. But W is low, only 6% and M is high with FM rather low.

M: The tendency would be to say that the pattern shows withdrawal, but is it into autistic fantasy? 2 of the three M responses are accompanied by distinct expressions of anxiety, the secondary of these is dominated by pure C betraying distinct and uncontrolled emotional outbreaks. Surrounding this we find perceptual accuracy to be poor (vide F-~~3~~).

Productivity is high (64 responses); the anxiety theme clusters around the M responses, Hd. predominating. 2 M responses are extensor, there is an inner pose in the other M (card IV) and this after a strong forward FM response. This is interpreted as indicating a fairly strong wish-fulfilling activity against a C background and a passivity when C is absent. Wishes agitate in moments of elation (CM, Hd. on card IX).

NAME: BEAUTY

SEX: F

AGE: 23

EDUC.: STD. IV

TRIBE: XHOSA

Admitted five weeks ago but has never settled down to hospital routine. Worked in town in a shop when she became ill.

Has three children. Husband works on the Rand; she has not seen him for a year. She is very concerned about his activities and thinks he is frequently unfaithful to her. She thinks masturbation caused her illness. Distinct paranoid trends in evidence.

- | | | | | |
|--------|-------|---|---|-------------------------|
| I. ^ | 60 | Cloud coming from the water. | (S = water) as they move over, the shapes, the dark parts. | W:FTM:Cl. |
| | 130 | Rocks coming from the clouds - | big, heavy rocks thrown by someone inside the cloud. | di:Fm:Rocks |
| | 200 | A tree | More than one tree, small trees here, here, here. (white spaces within). | s:F-:Tree |
| II. ^ | 75 | Clouds and water (Laughs) | These (W) the clouds, these (S) water - (no movement) | WS:F-:Vista |
| | 200 | Goats fighting. They are holding something which they are going to eat. | a rabbit's head | di:F-:Ad |
| III. ^ | 15 | A person with one leg. | | D:F-:H |
| | >^ 70 | No I think it is a dog jumping up. | | D:FM:A |
| | 125 | Some water
Some clouds | colour of water | S:G:F:Water
W:YF:Cl. |
| IV. ^ | 50 | A baboon | dead baboon - his skin. | W:F-:Ad |
| V. ^ | 100 | Cloud with a rabbit wanting to get out. | High cloud, the rabbit here - his head and ears are coming out. | W:VFM:A & Cl. |
| VI. ^ | 40 | Old man with long legs, he is trying to fly (laughs) but I am not sure if he can, he has bits of wings. He is trying to fly from the water (bottom S) but he seems to stick. (laughs) | (mid D) | WS:M:H |
| VII. ^ | 70 | Two women on top of a mountain. | They are talking to each other and pointing down to something. They are hiding from them below. | W:VM:H |

- VIII. 1 80 Two lovane climbing to eat the women. The women are right on top here (di) - they have come together, they are afraid of lovane, they are running. dirty water like slime - that is why they are sticking. (laughs)
- D: FM: A
di: H: H
D: c: Water
- They come from the water -
- IX. 1 100 Clouds and water, here you see the rocks too. Dirty rag (WS) WS: VF: Vista
- (DI) like with blood from(sputum) - it is sticky. D: Gc: Obj.
- X. (Reject.)

S U M M A R Y

R:	19	
Approach:	47% : 37% : 16%	
S:	5	
Non F:	74%	
F.:	20%	
M:	4	W 9 : M 4
C:	1.5	
M: G:	4 : 1.5	
FM m: G. o:	6 : 3.5	
Last 3. Cards:	26%	
O'F-G' : FU':	1 : 0	
V-Y:	3 : 2	
Animal:	26%	
A : H:	5 : 4	
M, FM, m:	4+4+2 = 10	
G-O' c-V-Y:	1+0+2+3+2 = 8	

INTERPRETATION

Anxiety shock is her almost immediate reaction; at 60 seconds R1 is W: FV: M: C1. This is an intense response for this subject, and it seems to carry with it the reflex towards counter measures. The shock reaction does not relax throughout the test. Immediately before the test the subject was in readiness to sense threat (there was motor evidence of inner agitation). The first card set things going instantly, after the initial (defensive) silence; the approach accents the statistically infrequent detail and her approach brings signs of wanting to set up a wall against her immediate world (this is revealed by di %, W of 47%, S being over-weighted at 5, and WM of 9:4, animal % and A: H). This pattern is itself a defence

...against/....

against the painful quality in the anxiety.

M & Y: The structural determinants in the first response are Y and m; she dwells on the threat motif; shading coalesces with movement; "clouds coming from the water". Bound with this association is the movement towards isolation; di; Fm follows response 1 and then follows s of a di nature ("small trees within the black mass") followed in turn by WS, S being strong and related to water. (Actually R1 could have been scored WS but the subject was not very clear on the area for water). Emphasis on S here is not perhaps indicative so much of resistiveness or contrariness; the pattern in which it is found indicates rather a trend towards isolation; M is high while A:H is well balanced, M FM m is well structured and high for this subject, whilst F+% is low if one views H:C and W:M. Indeed F+% is the final pointer towards evidence of a trend to isolation.

The subject spends great effort on imaginative activity. Subjectively judged her fantasies are vividly perceived, often blends with vista; the inferiority feeling coming out. Her M responses hardly evinces pleasureable feelings; this seems to suggest that when she withdraws into fantasy it is dictated purely by feelings of painful inferiority and threat. Distance is the essence of these feelings; people are removed from her, are being threatened.....there is psychologic separation from others, feelings of bitterness. Movement is centripetal and flector and extensor. In so far as the evidence can be evaluated against the summary background, this subject does not seem to make any real effort to free herself from her present neurotic adjustment.

NAME: HELEN G.

SEX: F

AGE: 23

EDUC.: STD. II

Outpatient. She is convinced that she suffers from tuberculosis and complains of severe pains. Although there are the usual spots on the lungs these are not severe enough to cause the pains she complains of. Married, one child.

I.	^	20	A bat.	D4 d24 d21 (Shade determined.)	D:Y :A
		180	An eagle.	W Shape	W:F+:A
II.	^	2	(Whistles)		
		35	Two people sitting facing each other and their hands tied together upwards.	They are wearing red headgear, like in a ceremony.	W:MC:H
		120			
III.	^	10	(Laughs)		
		35	Two men standing each holding a bag. Facing each other, high heeled shoes.		W:M:H
		300	A monkey, front legs tied backwards and hind legs stretched forward and tied together.	D2 - Shape - Idea of live monkeys.	D:FM:A
IV.	^	55	A snail, left in the air.	(D1 only) - Left to drop - (laughs) perhaps, by a large bird.	D:Fm:A
V.	^	85	A bat with out-stretched wings with ears sticking up.	(W) - The idea of a bat - the darker portions especially - the colour of blackness.	W:FY:A
VI.	^	40	An aeroplane. The head of a tortoise.	W - shape. D7 - shape.	W:F-:Obj. D:F+:Ad
		150	Lumber jacket of a man.	D1 - d27 The idea of leather.	D:Fc:Obj.
VII.	^	35	Little dogs. Squirrels.	D2 - shape. D2 - shape	D:F-:A D:F-:A
		130	Body of a butterfly.	d26 - colour and shape.	d:CF:Ad
VIII.	^	8	A lion on a rock. A woman's jacket, woollen.	D1 - shape - no movement. D2 - colour, dyed wool.	D:F+:A:P D:CF:Obj.
IX.	^	30	Looks like frock, blue bodice and blue-green skirt.	D11 D6 Colour and shape.	D:CF:Obj.
		150	A guitar.	S8 D5 d23 Because of shape.	SD:F+:Obj.

X.	1	20	A tennis racket. A scorpion with the tail cut off.	424 829 - shape. D11 - because of shape. D1 - I see it by the shadings of the reddish colours.	S:F :Obj. D:F :A D:Y:Heat.
	7A	150	Fresh meat.		

S U M M A R Y

R:	20
Approach:	25% : 65% : 10%
S:	1
Non F:	55%
F+:	66%
M:	2
O:	2.5
M:O:	2 : 2.5
FM:m:O:c:	-
Last 3 Cards:	50%
C:F C' : FC':	-
Animal:	55%
A : H:	11 : 2
M-FM:m:	2 1 1 = 4
C-O', c-V:Y:	2 0 1 0 3 = 6

I N T E R P R E T A T I O N

Viewing the high Non F%, fair F+%, R on last 3 cards and M:O against the final balance one must admit that this subject is emotionally in good contact with her surroundings. She seems too, to have good intellectual equipment and this stands her in good stead in the anxiety she evidences. This anxiety stems from her fear of tuberculosis.

Considering the good approach (25%:65%:10%) one must look elsewhere for the techniques she employs to cope with this anxiety.

Y and M:

The evidence for painful feelings is indicated by Y & M. R1 is given after 20 seconds and yet she aims at accuracy but simultaneously utilizes diffuse shading; the mood influence triumphs over form perception and only after a painful silence (160 seconds) does she respond with a good W response. However, Y is not altogether formless. This is significant. Her third

...response/....

response is both movement and colour dictated. She is withdrawing into fantasy but C is strongly present in this process; she possesses at this instant the psychological equipment to live out strong emotions. But the M pattern is flexor, passive and inward. Shock may be present on card III, yet immediately after the well-structured MC, she again gives an M response followed by FM and then by Fm. Shock must have been generated (vide time sequence on card III) but there is no sign that apathy has set in. On the contrary C determined responses are strongly present on cards VII, VIII and IX, showing evidence that she is eager to respond to her surroundings. But the nature of these externalized feelings is not of a cheerful nature, C pattern must remain in sympathy with the Y & M patterns.

The subject extends herself well, makes the most of her abilities. This speaks volumes for her for she has very distinct anxieties about her physical condition, almost as if she has decided that self-discipline may at least be one way for her to deal with her problem.

NAME: NOTICE

SEX: M

AGE: 34

EDUC.: ILLITERATE

TRIBE: KHOSA

Admitted three weeks ago. Pulmonary tuberculosis diagnosed at a village clinic by a member of S.A.N.T.A. Married, three children, of whom the eldest is at school. He told the hospital authorities that he intends to go home soon.

- I. A 100 Your inside. The stomach (W) and WS: F+: At.
140 Umswane (WS) W: Fc: At.
(Umswane are the contents of a beast killed at a ritual.)
(S. left room to vomit and cough.)
- V 10 minutes later.
- II. A 120 (Encouraged) (Bomvu is Khosa word for D: CFm: A
175 Bomvu colour red.)
(Shakes head) A hen. (D2) - (explains by hand the act of a fowl jumping around after neck had been cut.)
- III. A 55 Butterfly (all red portions are D: F-: A
butterflies. Form only) D: F-: A
(D2, D2, D3) D: F+: A
- IV. A 120 Manyama. (House - bottom portion of D5) (Explains it is only the colour that makes him say so - and the smoke - darker shading - coming out of the house; lighter-grey = rising smoke.) (Carefully explained this to interpreter.) D: C'Ym: Arch.
- V. A 90 Bird's wings, broken. W - but especially de of W - W: Fc: Ad
all portions should not be there if wings are to be unbroken. Wings must have been burnt in a fire.
- VI. A 25 Wings - only wings are black (Manyama) D: Fc: Ad.
7A here - (D3) from fire - wings of a big bird in summer. (Explains the action of fire scorching something.)
- VII. A 40 (Reject.)
V 180 (Reject.)
- VIII. A 25 Inside of a person's stomach. (W) - (Explains idea of flesh, bones and food (D29) coming down to (d23) - cannot get a colour determined or texture.) W: F-: At.

IX.	A	70	Windows in a house. Mouth	All the S-s spaces. (mid S) of a horse.	S: F-: Arch. S: F-: Ad
X.	A	35	Bomvu (lungs)	(D2) (Flesh of lungs, Form.)	D: CF: At.
		45	Ochest	(D2) Form only.	D: F-: At

S U M M A R Y

R:	14	
Approach:	28% : 64% : 7%	
S:	3	178, 25
Non F:	44%	
F:	25%	
M:	0	
C:	3	
M: C:	0:3	C' = 1
FM:m: C. c:	0.1 = 3. 3	
Last 3 cards:	35%	
V + Y:	0.1	
Animal:	50%	
A: H	7:0	
M. FM. m:	0.0.2 = 2	
C. C'. c. V. Y:	2.1.3.0.1 = 7	

I N T E R P R E T A T I O N

Content:

The genral significance of content is that inferences maybe made from it about the quantitative and quottitative wealth of the subject's associative processes. Variability or limitations in content provide a picture of the wealth or poverty of the aassocative processes. Content here is stereotyped. What does this stereotypy result from? Is it native limitation of endowment and intelligence which may limit the range of conceptual realms from which content may be drawn? Is it a normal adjustment deriving its stability and safety from clinging to what for him is the obvious? (See approach, At.). It could be either of these, but one has to go beyond content to the response pattern and summary structure, before deciding.

Summary:

Anxiety has been clinically and independently diagnosed by

...three/....

three medical officers. Some of the Alleged Rorschach indices too are strongly in evidence (Ym, CFm, fairly high non F, T/R).

The presence of strong anxiety too may impair the fluidity of this subject passing through a wide experience of ideas. Compulsive rigidity may restrict responses.

All these above possibilities may account for the rather crude stereotyped content. However, the physical condition of the subject, especially during time of the test, (vide clinical note at end of card I responses) must be considered. His all-pervading preoccupation may have a direct bearing on his immediate physical condition. Stereotypy here too has found expression in the abundance of At. and A responses - the "easy" responses.

Considering his physical condition it may be redundant to try to interpret the record summary, give it meaning. Suffice to say he is stimulated by his immediate world, he wants to respond, he does so tentatively, wishfully (vide Fc, CF) even when the shadows fall (C'Ym), but there is no evidence of his trying to cope positively with the inner turmoil.

Is this negation due to his physical pain, his mental anguish or his limited endowment? Or is it due to two or all three of these? Are there perhaps other factors which has eluded the Rorschach pattern or the tester?

NAME: GOODNESS

SEX : M

AGE : 29

EDUC.: SUB B.

TRIBE : XROSA.

Outpatient. Tuberculosis not suspected although patient has a firm conviction that he is a sufferer.

I. A	70	(Laughs) Birds, birds.	(Shape only)	W: F+: A
II. A	85	(Laughs) Body	Insides, bones, flesh, human body.	W: F+: At.
III. A	80	Birds' heads.	Here heads (D)	D: F+: At.
IV. A		(Reject.)		
V. A	45	Birds One bird	Shape only	W: F+: A
VI. A	60 130	(Laughs) Funny tortoise Skin	head skin of animal	dW: F: A W: F+: Ad
VII. A	50	Animals	Shape only	D: F+: A
VIII. A	20 50 70	Horns Monkeys Trees	Horns of an ox (D) (as for horns)	D: F-: Ad D: F+: A D: F: Tree
IX. A	5 50	Horns Sheep	Ox's horns head of sheep -	D: F+: Ad D: F-: Ad
X. A	55 90 120 150 240	Horns Trees Trees here - hen Here - dog My body	Ox's horns. (edges) like a hen, (of red) a hen's head. (edges of red) dog's head Insides, some (red)	D: F-: Ad d: F+: Bot d: F-: Bot de: F-: Ad de: F-: Ad D: F-: At.

S U M M A R Y

R:	18
Approach:	22% : 50% : 28%
S:	-
Non F	0
F:	61%
M:	-
C:	-
H: O:	-
FH+m: G+ci	0 : 0
Last 3 Cards:	61%
O'P O' : FG'	-
Animal:	67%
A: H:	12 : 0
M+FM+m	0
C+O'+o N: Y:	0

W 4 : M -

INTERPRETATION

The narrow associated content, the limited horizon, the absence of Non F, of E.B., of M:C, FM m : O c reveal the sterile unimaginative personality structure. The subject does not respond with even a trace of feeling tone, there is no hint at even an opportunistic flight into fantasy.

Yet response total on last 3 cards is 61%, d is 28%, and add to this the subject's own conviction that he is suffering from tuberculosis, one realises there is hidden somewhere a trace of inner activity which the test could not draw out. T/R is significant (70 seconds for R. 1 on card I, falling down to 20 seconds on the colour card VIII). This T/R pattern coupled to R% on last 3 cards evinces some measure at co-operativeness with his little world : in this delay there is control.

(F+ % 61%) and this control may be what is carried into his inner living, sterile and arid as it is. A hint as this presence of control within is the way he moulds an impression from the red edges into a form response : i.e. C de F (de, according to Piowbrowski can be a sign, in sterile records, of a tendency towards movement impression) this indicates a modicum of flexibility of the perceptual and associative processes. However, this operation is restricted (record, content, final ratio) to vague forms showing inhibition of these associative processes, in particular.

NAME : VACUUM G.

SEX : M.

AGE : 24

EDUC.: STD.IV

TRIBE : XHOSA

Worked in mines on the Rand for nine months in 1945 before going to Kingwilliamstown to work as a driver for an oil company. Bilharzia in 1946. Pulmonary tuberculosis diagnosed in January, 1950. Responded to treatment rapidly upon admission in June, 1950. (Streptomycin treatment.) At the moment sputum is still positive.

- | | | | | | |
|-------|---|-------------------|-------------------------------------|--|----------------------------|
| I. | ^ | 30
60
90 | Bird

Stomach, my
stomach. | D2 wings.

82 | W: F+: A

S: F-: At. |
| II. | ^ | 40 | Two pigs, but
they are black. | W (d are the eyes) | dW: C+ F: A |
| III. | ^ | 70
90
140 |

Lambs | d22, little ones, they
are jumping. | d: FM: A |
| IV. | ^ | 30 | Skin | Skin of a goat, it is
dead. | W: F+: Ad. |
| V. | ^ | 10 | Bird | Black wings - I don't
know where the bird is -
it is flying. | DW: FM: Ad. |
| VI. | ^ | 60 | Head | Of a wild cat, it has
whiskers. It will bite
if it runs to you.
Where is the cat? It is
going to run. | W: FM: Ad. (Fab.) |
| VII. | ^ | 90 | A butterfly. | It cannot fly - d22
wings. | dW: F-: A |
| VIII. | ^ | 70 | Two chameleons. | D1 - red ones, they
have changed, look here
it is already blue
because they want to
escape from the rocks.
They walk with only
forelegs. | D: FM: A |
| IX. | ^ | 135 | Lungs | because red is in the
flesh. | d: C: At. |
| X. | ^ | 120
140
160 | Izicarvu!

Mouth and eyes. | They are big spiders
and they don't run.

The eyes of other
spiders (d1 in coloured
mass) | D: F+: A

d1: F-: Ad |

S U M M A R Y

R:	12	
Approach:	33% : 25% : 42%	
S:	4	
Non F:	50%	
F:	50%	
M:	0	W 4 : M -
C:	1.5	
E: C:	- : 1.5	
FM-m: O: C:	4 : 1.5	
Last 3 Cards	33%	
O' F: C': F' O :	1 : 0	
Animal:	83%	
A: H:	10 : 0	
M-FM-m:	4 (0+4+0)	
O-C' C-V-Y	2 (1+1+0+0+0)	

I N T E R P R E T A T I O N

Both in content and structure this record reveals the sterile thought processes of this subject.

His four fantasy dictated responses come in both the grey-black and colour plates. He emphasizes C^1 , A^1 . But these withdrawals can hardly be called painful (see final ratio Non F (3)). He does not turn for solutions when he withdraws: he does not turn from his immediate little world, meagre in structure as it is. (W:M, W', F- β healthy, A^1 high, pure O for At. R.). But this world is cold, has little meaning and he is unable to extract anything from it whereby he can cope with a problem. He merely uses the immature inner equipment as an opportunity for aimless day-dreaming (vide FM on card V, card VI, card VIII).

NAME: KRONJE

SEX: M.

AGE: 36

EDUC.: ILLITERATE

RACE: KHOSA

Before hospitalisation the patient worked as a gardener in a small town in the Ciskei. His wage was 1/6d per day.

Married, four children.

A model patient until recently when he showed signs of restlessness and expressed a wish to go home. As far as the examiner could discover things were fairly satisfactory at home. The wife (educ. Std. III) is working and drawing a wage on which she feeds and clothes her children fairly comfortably.

- | | | | | | |
|------|----|-------|---|--|---------------------|
| I. | AV | 70 | Stones (S) | (W) is stone but (S) not painted - painted because of (shade) | SW: FY: Stone |
| | | > 140 | Mouth of a bird, his mouth, eyes, ears etc. | (W) is bird but (S) mouth open. | ST: F+IA |
| II. | A | 50 | This, kluku - these kluku | red cock's comb therefore kluku (top red) because comb is red (also F) | AD: C: A |
| | | | Painted stones | (S) not painted. | AD: OF: A |
| | | | The dark is becoming lighter here. | | WS: FY: Stone |
| III. | A | 35 | Chest | because of all the bones. | W: F-: A |
| | | 70 | Stones | Form only | D: F-: Stones |
| | | 180 | Snakes | going to bite, why bonvu? (red) - coming up to you. | D: FM: A |
| IV. | A | 50 | (Reject.) | | |
| | | 140 | Animal | cannot tell name - holding two snakes | W: F+IA
D: F-: A |
| V. | A | 60 | Stones | | W: F-: Stones |
| | | 120 | Two horns | of a bat | D: F-: Ad |
| | | | Two snakes' heads | coming out of the stone - to get air. I don't know how they got out. | d: FM: A |
| VI. | A | 30 | Like plants | | d: F-: Bot |
| | | 70 | Gat's whiskers, eyes, ears. | | d: F-: Ad |
| | VA | 140 | A high place, two high places and here (S) is water, a water-hole and then a waterfall (down edge of W) | | dS: VF: Viata |
| | ✓ | 250 | Two snakes (at bottom) coming out. | | d: FM: A |
| | | 270 | Two bones of your chest (positional) | | d: post: A |
| | A | 300 | A snake trying to fly - he has wings. | | W: FM: A |
| VII. | A | 40 | Two black hares sitting at the water on two stones - | | W: F+IA |

VIII. AV	100	(Reject.)		
^	175	A hut and a roof with a pole inside.		D: F-: Arch.
	240	Two things walking on something.		D: FM: A
	300	Slime	like on dirty water when it smells - (colour) (S fingers blot) (all white spaces) because of colour	D: Gc: Water
	330	This is fresh water		S: C': Water
IX. ^	100	Big stones		V: F-: Stones
		A round stone with water on it		D: FV: Stone
		Water	dripping from the stones.	s: m: Water
		A dog	because of the teeth (d), barking.	GW: F-: A
X. ^	270	Chestbones		D: F-: At
	290	Another bone	broken off from chest	d: F-: At
	355	A tree with roots	(g) is ground in which tree grows.	GS: F-: Bot
>V ^	410	Some hard slime (fingers card, tries to scratch it)	(inside D) because it has the surface of it. (G). (explains colour of slime).	cl: Gc: Water

S U M M A R Y

R:	32
Approach:	28% : 31% : 41%
S:	4
Non F:	50%
F:	31%
M:	-
C:	4.5
H:G:	- : 4.5
FM m:G c:	6 : 6.5
Last 3 Cards	38%
G'F C' : FC'	1 : 0
V Y	4
Animal:	44%
A:R	14 : 0
M+FM+m:	6.0 (0+5+1)
C+G+c.V.Y:	10.0 (4+1+1+1+3)

W 9 : H -

INTERPRETATION

During the test this subject was distinctly moody (vide clinical note) and a patient who in such a state can still take recourse to fantasy is availing himself of affective resources. This is promising therapeutically. The affective quality can structurally be determined from the protocol : in the final ratio : FM outweighs M+m and C & Y (aCc, 1C, 1CF) outweighs C'+c+V. The fantasy is active, extensor in the extreme (snake trying to fly). His inner life is that of the child, immature, and he lives out his dreams in his private world. Magical primitive thinking is projected in the FM pattern and the blending of pure C with soft (textural) c ("slime"). But it is doubtful whether he uses his fantasy activity to help himself cope with his problem. (Y, form, C have no feeling with FM or even m).

His defence expedient is more unsubtle. R. 1 and R. 1 are both SW, followed by WS : FY. At the very onset he evinces a contrariness, an immediate veiled aggression : (R 1 : SW : FY... shade determined and roundedness), then on first colour presentation, dD : C - dD : GF again followed by WS : FY - Y here being "pure shade". He defends himself and his inner fears by attacking his environment. But he lacks tenacity for the while space percepts fall away, W falls away and F increases at the expense of F-, and percentage of last 3 cards become 38%. Contrariness imperceptibly shades into evasion with now and again a surreptitious and tentative feeler going out to his environment (vide position of c in the C responses).

NAME: HAPPY
TRIBE: FINGO

SEX: M

AGE: 29

EDUC.: ILLITERATE

Admitted three and a half months ago. Worked as a labourer when the local S.A.N.T.A. arranged for his admittance.

- | | | | | | |
|-------|---|-----|---|---|---------------|
| I. | A | 5 | An aeroplane. | | W: F-: Veh. |
| | | 10 | Or a flying bat. | | W: FM: A |
| | | | Bones of your body. | | W: F-: At. |
| II. | A | 70 | A crab. | | W: F-: A |
| | | | Chestbone of a human. | | W: F-: At. |
| | | 200 | This is the mouth of a snake - | (S) | |
| | | | teeth here - | (d) | |
| | | | and eyes - | (top S, left and right) | W: FM: A |
| | | | ready to swallow some insect below here - | (bottom red). | |
| III. | A | 10 | Two old men - | no movement. | W: F-: H |
| | | | Tree trunks. | | D: F-: Bot. |
| | | | Breast bone. | (mid red) | |
| IV. | A | 25 | Ribs of an animal | (here mid D) | D: F-: At |
| | | | Another snake. | | d: F-: A |
| V. | A | 15 | Bat. | | |
| VI. | A | 35 | Tortoise trying to swim. | (surrounding, S, water; do the water striking the sides). | W: FM: A |
| VII. | A | 30 | Ribs. | | SW: F-: At |
| | | | Clouds - | greyness and movement. | W: Ym: Clouds |
| VIII. | A | 50 | Mountain. | | |
| | | 100 | Ribs. | | |
| | | | Mouths of fishes - | all available white spaces. | |
| | | | Climbing mice. | | |
| IX. | A | | (Exclaims) | | |
| | | 40 | Bones | Perhaps of dead things, little chipped bones here. | D: F-: At |
| | | | Mouths or eyes of the dead animals - | all available white spaces. | d: F-: At |
| | | | | | S: F-: Ad |
| X. | A | 20 | Wishbone. | | D: F-: At |
| | | | Hip-bone. | | D: F-: At |
| | | | Chest bones. | | D: F-: At |
| | | | Part of spine and flesh surrounding the hips, at the bottom is human bottom - | (middle white space) | D: F-: At |
| | | | and the bones of the bottom. | | S: F-: At |

S U M M A R Y

R:	21
Approach:	52% : 38% : 10%
S:	2
Non F:	19%
F:	18%
M:	-
C:	-
H:G:	-
FM-m:G:c:	3 1 : 0
Last 3 Cards	48%
C'P.G':FO':	-
V Y:	0 : 1
Animal:	24%
A:H:	5.1 : 1
M.FM.m:	0.3 + 1 = 4
G.G' c.V.Y:	0.0.0.0.1 = 1

W 11 : M -

I N T E R P R E T A T I O N

The subject has recourse to an inner life, albeit a childlike inner life. He has very little to draw from for a defensive approach to his problem. W response predominate, F is low, A₃ is low, D is low, W:M of 11:1 : these indicate that he makes little effort at adaptation. He attacks his anxiety problem, as he attacks life, unsubtly and negativistically for the simple reason that he does not seem to have the resources to deal with it, or reality, adequately. He is capable of withdrawing into fantasy (note position of FM and blending of FM with At. W) but this withdrawal^{is}/of such a transient nature that it can hardly serve as a shock absorber against any sudden shocks. Towards his environment too he is cold, disinterested except for an occasional trend towards resistiveness (vide S). This resistiveness does not come as a result of any emotional or other pain - S is pure and comes at end of the colour cards IX and X : almost as if he feels a slight compunction to reassert himself as a final effort - knowing full well such resistance cannot then be challenged.

NAME: LUCKY SEX: M AGE: 38 EDUC.: ILLITERATE

TRIBE: XHOSA

Recently admitted to hospital. worked as janitor in an office in the Transkei. Married, six children.

I.	A	30	A person's body, his insides, the stomach.		WS: F-: At
II.	A	40	A bee (nyosi), his stomach (S), his wings, his head.		WS: F-: A
III.	A	30	Monkey.	A monkey trying to stand on his head. (Turns card)	D: FM: A
IV.	A	70 120	A person's head, his shoulders, his feet -		W: F-: H
V.	AV A	60 150	Ox.	An ox lying over a stick - the ox has been slaughtered - hanging limp -	W: F-: At
VI.	A		(Reject.)		
VII.	A	70	Body of an animal, his stomach, his mouth - no feet.	(S) stomach with navel.	WS: F-: Ad
VIII.	A	20	Animals. Bee. Stalk of a tree.	Lions.	D: F-: A D: F-: A D: F-: Bot
IX.	A	40	A flower. Two huts.	(Shape only) No four huts -	S: F-: Bot S: F-: Huts
X.	A	50	A flower.	A prickly pear flower with thorns.	W: F-: Bot.
		170	Meat	After roasting, in the coals, in the fire.	D: G: At
		195	Huts -	(All white spaces within W)	S: F-: Huts

S U M M A R Y

R: 14
 Approach: 50% : 50% : 0%
 S: 5
 Non F: 14
 F: -
 M: -
 C: 1.5
 M: C: - : 1.5
 FM m: C c: 1 : 1.5
 Last 3 Cards: 57
 C' F C': FC': -
 Animal: 35%
 A: H: 4 1: 1 -
 M+FM+m: 1 (1+0+0)
 C+C'+c+V+Y: 1.5 (1+0+0+0+0)

W 7 : M -

INTERPRETATION

The approach deserves primary attention. His observation ranges from excessive selection of W (quite natural to him) - reflecting an unvaried, non-discriminating or non-analytical attention, to complete shutting-out of the insignificant. Attention lapses are seen in the perception which is inaccurate, unclear (F-100%). Attention is maladaptive and of an opportunistic nature (note 1st and 2nd R's, WS, WS, followed later by pure S's).

The theme is anatomical and animalistic.

The pattern is immature, undisciplined. Aggressions will find a way out (pure S blending with W & F-) in ways likely to be unpleasant to others with whom he comes in contact. Anxiety indices are absent. If the clinical evidence is correct, then all this subject does to cope with it (according to the Rorschach) is to resort to contrariness and resistiveness when feelings of insufficiency or self-criticism enter into his consciousness.

NAME: MANGOU

SEX: M

AGE: 22

EDUC.: STD.III

TRIBE: XHOSA

Admitted five months ago.
but apathetic about his illness.
the ward for the other patients.

Responding well to treatment
Refuses to do anything in

- | | | | | |
|---------|-----|--|---|--------------------------------------|
| I. ^ | 120 | It looks like a person. | The appearance D22 | D: F-: H |
| II. ^ | 150 | It looks like an animal. Looks like claws of an animal. Nothing else. | The appearance and form d22 | dW: F-: Ad |
| III. ^ | 120 | I see things like people bending. I see them lifting up a log of a tree. I see what appears to be a person's neck. I see what appears to be ladies' shoes. That's all. | The appearance and form D9.
The appearance D4
The form of it d | D: M: H |
| IV. ^ | 60 | I see what appears to be a person with a hat on. I see what appears to be eyes and nose. I see what looks like boots. | The general appearance D3
The appearance d1
The form and appearance make me think so. D2 | D: F-: H
d: F-: Hd
D: F : Obj. |
| V. ^ | 120 | I see what looks like a hare's ears. I see what appears to be legs of a hare. I see what looks like thighs of a hare. | Because they appear as stretched from the head D2
The appearance makes me think so. D3
Their form makes me to say so. D3. | D: F-: Ad |
| VI. ^ | 120 | I see nothing in it. (Reject.) | | |
| VII. ^ | 90 | I see what looks like two children facing each other. I see what looks like children with caps on. I see arms stretched backward. | Appearance D1.
Appearance D1 D5
They appear so d21 | D: F-: H
d: F-: Hd |
| VIII. ^ | 30 | I see heads of animals. They are holding to a tree, trying to climb. | Their appearance and form d1. | dD: FM: A |

IX. A 90 I see what looks like fingers. Because they look so and bent thumb up 621. d:F:Hd
 I see what looks like eyes and nose. The appearance and form makes me to say so. D2. D:F:Hd
 That's all.

X. A 300 I see nothing.

S U M M A R Y

R:	13	
Approach:	0% : 62% : 38%	
S:	-	
Non F:	15%	
F+	55%	
M:	1	W O : M 1
G:	-	
M:G:	1 : 0	
FM:m: C-c:	1 : 0	
Last 3 Cards:	23%	
C'F C': FO':	-	
Animal:	23%	
A:H:	3 : 8	
M-FM:m:	1 1 - = 2	
C-C-c-V-Y:	-	

I N T E R P R E T A T I O N

There is no suspicion of a sign of the classical Rorschach anxiety indices. The clinical evidence reveals anxiety. The Rorschach record fails to reveal it. The only lead in the record lies in the disinterestedness and "apathy" (vide clinical note). Absence of W, low F+%, low A% and C+C'+c-V-Y = 0, absence of S responses seen with the uncommon approach, 0%:62%:38% may point to this apathy. The structural quality of his M-response and his FM-response reveals empathy. Responses are strongly extensor leaning towards the flexor...."lifting up a log of a tree..... trying to climb".... This indicates some flashes of a wish-fulfilling activity - but these flashes are absorbed in the general negativistic, "relaxed" structure of the personality as the test reveals it.

Viewed through Rorschach's Erlebnistypes the subject presents a quiet, unruffled, disinterested exterior and an equally unruffled interior. The self is devaluated, weakening morale and blunting emotional responsiveness.

NAME : WILNOT

SEX : M.

AGE : 27

EDUC.: STD.VI

TRIBE : KHOBA

Admitted six weeks ago. Married, four children. Worked at a trading store for a time and then went to the Rand where he took ill. TB was diagnosed. Extremely resistant to hospital discipline; has run away twice. Complains of severe pains in chest, legs and back, but thorough medical examinations have revealed no organic disturbances.

- I. A 25 Naked -
35 Naked woman with hands above her head - waving.
95 All this I don't know.
- (D3) is the buttocks, she is hiding her shameful parts as if she does not want you to see it.
(W) (Reject)
- D:M:H
- II. A 10 Two people, man and woman. They are all dressed up, very smart and polish too!
- Yes, they are wearing fur coats, or some soft skin of an animal.
(D2, D1, D3)
- D:Fc:H
- III. A 40 This is a man's buttocks here (S)
There is an eye here
- you see it by the outline only - this is the shape here (mid S)
(di within top D) eye of a man - not a man's head -
- S:F-:At
di:F:Ha.
- IV. A 35 This is a human being.
- He has the waist of an ox, but from the back and down here he looks like a man. He is lying down. He has bits of hair or fur sticking out of him - this is his "private" hair.
- W:Fc:H(Cont.)
- V. A 70 A black bat, he is flying - this is his head, his ears, his horns, his legs -
- (W) these portions are his wings.
- W:FM:A
- VI. A 105 (Reject.)
✓ 180 (Reject.)
- VII. A 90 Body of a wild animal, with his mouth open. This part here (mid S) looks like the space between a woman's thighs -
- (W) (S)
(S)
- WS:F-:A
S:F-:At
- VIII. A 50 People climbing up a tree -
- (D4) They are wearing pink coats like some sort of (velvet) you can see through it. A man and a lady. They have legs like rats.
- D:Mc:H(Cont.)

IX.	A	40	Head of an ox.	(D4)	D: F-: Ad
			Two heads.		
			And this is a woman.	(D8)	D: F-: H
			Buttocks of a woman.	(D10)	D: pos.: At.
X	A	100	A windpipe.	(D11) of an ox.	D: F-: At
			A wild animal.	(D13)	D: F-: Ad.

S U M M A R Y

R:	14	
Approach:	21% : 71% : 7%	
S:	3 Sz	
Non F:	44%	
F:	37%	
M:	2	W : M 14 : 2
O:	0	
M:C:	2 : 0	
FM:m:C.o:	1.0 : 0.3	
Last 3 cards:	44%	
G'F O' : FO':	-	
Animal:	28%	
A : H	4 : 6	
M+FM:m:	2+1.0 = 3	
O.G'. c.V+Y:	0.0+3.0+0 = 3	

INTERPRETATION

A nervous readiness to respond is seen in the first response. (25 seconds on card I evinces the word "naked", then at 35 seconds he elaborates on this response, and then goes no further.) There is a perceptual restriction (only H & A responses or contamination of these). Further, this restricted perception is frequently inaccurate.

Very few defence mechanisms are revealed. Poor productivity may account for this, but the pattern suggests that he is following established habits of mind by concentrating on the animal and human level. Rejection of card VI may be a defence measure.

The first figure generates some shock from which he never appears to recover being reflected again in the Fo of card II and the S, di of card III where he extracts a small insignificant detail from the mass almost as if he wishes to take refuge in the

...obscure/.....

obscure rather than face the threat (vide S as first response)

Inner life:

M on card I at 25 seconds and Mc on card VIII merit investigation. It would suggest that the subject has no effective technique of dealing with a problem suddenly confronting him apart from the ability to delay impulses. The first M is a good response (distinct female imagery), he appears to attack the problem unsubtly. On card VIII he has recovered slightly but now the felt movement coalesces with soft surface texture ("sort of velvet"), almost as if he wishes to control the inner urge.

NAME: APOLLOS

SEX: M

AGE: 30

EDUC.: P.H.C.
(PRIMARY TEACHER)

TRIBE:

Second term of hospital treatment. Improving. Taught for six years in a town school before first admitted. After discharge taught in a temporary capacity at the same school.

- I. (Looks intently - encouraged)
(Puts card down - very tense, nervous, looks hard.)
A 180 It reminds me of a human being. W W: F-: H
✓ 220 Top part reminds me of a spider - D1 - because of the head - it has opened its mouth - open to snap. D: FM: A
- II. (Looks intently)
A 65 Reminds me of a glass lamp - (Sits back) D4 35 - shape. SD: F4 Obj.
✓ 180 Beetroot. D3 - rounded shape, (describes roundness) D: FY: Bot
- III. (Looks very intently)
A 68 Kidney! (Points with finger) - D3 - shape. D: F: At
- IV. A 60 Spinal cord. D5 - appearance. D: F+: At
Lungs and trachea. D7 D4 - appearance. D: F+: At
- V. A 60 Butterfly. Because of the feelers and wings - flying perhaps. DW: FM: A
- VI. A 50 Spinal cord. D: F+: At
- VII. A 60 Bottom part of spinal cord. D6 D: F-: At
- VIII. A 7A 5 Chameleon. D1 - appearance and the legs - holding onto something, hanging on something as if to swing. D: FM: A
Inside of picture shows spinal cord and the ribs. D: F-: At
- IX. A 90 Abdominal part of human being. (D1 mid) - appearance. D: F-: At
- X. A 20 Lungs and trachea. D9 D8 - Looks like it. D: F-: At.

S U M M A R Y

R:	14
Approach:	14% : 79% : 7%
S:	1
Non F:	29%
F +	60%
M:	-
C:	-
M:C:	-
FM-m: C+c:	3.0 : 0.0
Last 3 Cards:	29%
C'F C': FQ':	-
V+Y:	1
Animal:	21%
A:H:	3 0 : 1 0
M+FM-m:	0.3+0 = 3
C+C' + c.V+Y:	0+0+0+0+1 = 1

W 2 : M -

INTERPRETATION

The only Rorschach indication that this subject makes any attempt to deal with anxiety lies perhaps in the solitary Y determined response, and in the sum and nature of FM responses. Y blends with form, or form with Y. "Rounded shape" response reflects not so much depression as perhaps a kind of passive opportunism. This is borne out by the At.% as against the rather low A%, and F+%. There are three fantasy dictated responses. In all three the fantasy exercising is weak flexor and expressed in some animal starting in static (vague) form. (Only intensive questioning in enquiry revealed the movement trend.) Their essence is not an indication of inner creativity, not even a juvenile creativity: he evinces in his fantasy an inner attitude as passive as his external one: in his responses the kinaesthesia is of flexor quality i.e. the submissive, negativistic pose which goes well with his poor intellectual control (vide education standard) and his lack of regard for conformity of thinking (low A%, low F+%, FM of 3 and absence of M and yet no sign of c and very low Non F% considering the At%).

(Limits were tested for textural qualities in the responses as this would at least have revealed some attempt at an outer adjustment to his immediate environment. The c-threshold could not be evinced.)

NAME: JOYCE R.

SEX: F

AGE: 18

EDUC.: N.P.L. (1)

TRIBE: KHOZA

A student at a Training School for teachers when pulmonary tuberculosis was diagnosed. Admitted three weeks ago. A week before this test she had coughed a great deal of blood. She is very keen to finish her course of study and wants to leave the hospital to do so at once.

- | | | | | | |
|-------|---|----------------|---|---|-------------------------------------|
| I. | ^ | 20 | I see a bat.
I see bats' wings.
I see legs of a bat.
300 That's all. | The appearance W
They appear so d21

The form D1. | W: F+: A |
| II. | ^ | 62
180 | I see two dogs.
That's all. | The appearance D1 | D: F+: A |
| III. | ^ | 68
540 | A butterfly
I see two people.
That's all. | Colour & appearance W
The way they appear D1 | W: CF+: A
D: F+: H |
| IV. | ^ | 120

390 | I see a horse's face.
I see a bird's wings.
I see a rabbit's tail.
Nothing more. | The formation D1.
The appearance D2 D8
The shape d30 | D: F+: Ad
D: F+: Ad
d: F+: Ad |
| V. | ^ | 45

240 | Like a bat.
A rabbit's head.
Like a butterfly.
That's all. | Because of its appearance.
The appearance D6
The appearance W | W: F+: A
D: F+: Ad
W: F+: A |
| VI. | ^ | 150

360 | It looks like a spinal column.
Looks like the buttocks of an animal.
That's all. | Because it is formed like it. D5
The appearance d21 | D: F+: At
d: F+: At |
| VII. | ^ | 55

270 | A butterfly.
A frog.
A tadpole.
That's all. | The form of it d22
The formation of it D9.
The appearance D1 D5. | d: F+: A
D: F+: A
D: F+: A |
| VIII. | ^ | 56

218 | I see two chamelions.
I see a tree.
I see stones.
That's all. | The appearance D1

The formation D5 D4
The colour makes me think so. D6 D7 | D: F+: A
D: F+: Bot.
D: YF: N |
| IX. | ^ | 120 | I see buttocks of person.
I see some part of the spinal column.
It looks like a crab. | Because curved like buttocks. d21.
The form of it D5

The appearance D3 D7 | d: F+: At
D: F+: At
D: F+: A |

IX. (Cont.)

		I see some apples.	The appearance and colour D4.	D: FC: Bot.
		I see a tree.	The appearance D6	D: F-: Bot.
420		That's all.		
X.	^	60	I see a chest of a person.	The appearance D8 D8 D: F-: Hd.
			I see some birds.	The appearance D2 D: F: A
420		That's all.		

S U M M A R Y

R:	25	
Approach:	16% : 68% : 16%	
S:	-	
Non F:	8%	
F-:	56%	
M:	-	W 4 : M -
C:	1.5	
M:G:	-	
FM:m: O:c:	-	
Last 3 Cards:	40%	
C'F:G: F'G:	-	
V.Y:	- : 1	
Animal:	60%	
A:H:	15 : 2	
M.FM:m:	-	
C.G': c.V.Y:	2-0-0-0-1 = 3	

INTERPRETATION

This record of 25 responses is singularly arid in content and structure.

The subject, in the adolescent stage, shows, however, her vulnerability under the grey-black stimulation of cards IV & VI, and some slight shock on card III. Anxiety, according to Piostrowski, Beck, et al - has been found to be the psychological force behind grey-black shock; but the shock is not clear enough in this girl to show the disturbance to be central or deep (1 vague rounded Y on card VIII, absence of the conventional anxiety indicators). She shows the freedom characteristic of a child. Affectively she reveals traces of a tendency to respond with normal feeling experiences (FU amidst the colour of card IX, OF as a first response on the colour card III, high percentage on last 3 cards, approach which is fair for the adolescent stage.) Her adaptive thinking (A%, Approach) is if anything more liberated ... than/....

than we are lead to expect in view of the clinical evidence of anxiety and in the arid content of the protocol.

However, her grip on reality is poor. Where is the fantasy life of the maturing girl? Where are the inner tensions? Has she perhaps been too guarded in the test session? Are these absences accounted for by her organic condition during the test? (vide clinical note).

Partly perhaps, certainly not wholly. R/T for R.I, CF on card III, FC on card IX show flashes of an emotional responsiveness, but the cards have failed to reveal the fantasy life. This may be due to lack of refinement in the stimuli material. The inner life was ~~tee~~ perhaps too delicately poised at the time the test was administered.

NAME: EMILY

SEX: F

AGE: 16½ YRS.

EDUC.: STD. IV.

TRIBE: KHOSA.

Has been a patient for 2 years; improving. Before being admitted was a scholar at a village school where she distinguished herself as a pupil of "more than average ability", who wrote essays remarkable for their good, fluid english.

- I. A 30 Bird, as though it was going to fly. The wings, the legs, the tail, the head, the body. The entire blot is the bird and its tail; the tail is (d31). The area between D5 & d21 are the wings. The mouth is opened and the head region is d22. W: FM: A
- ✓ 100
- II. A 25 Two dogs met with their mouths. Their ears, their heads, the necks, their bodies, the red upper parts recognised but cannot be identified, the eyes. D1 are the dogs because of their mouths. The centre part of D1, on the region of 85 are the necks of the dogs. Just below 830, the little light spots are the eyes of the dogs - almost running. W: FM: A
- III. A 60 The heads of the creatures recognised, the necks (the creature described as some fearful animal.) The feet, the eyes, the bodies. D6 are the heads because eyes on them. D10 are the feet. dW: F+: A (Fab.)
- 150 The red is recognised as lions and they are red in colour. D2 are the lions because of their tails and the heads. D: CF: A
- 180 The mouths of the creatures are seen. Their mouths are opened. Only the colour is a bit too bright but the red alone brings lion to mind. (Tells story of a lion.) Here you can see his long neck and here his haunches.
- 360 Could not really say what the creatures and the rest are.
- IV. AV 10 A creature, rather frightful, a tail, the head, the body. Animal because of the head D7 D5 is the animal. The little horns are right at the bottom. The two little protrusions at the bottom. DW: F+: A
- A 60
- V. A 5 Butterfly, wings, the legs. D7 is the butterfly because of the wings in 84. D2 are the legs, D3 are the feelers. The head of the butterfly is opened, i.e. the butterfly has opened its mouth. W: F+: A
- 50
- 60 The feelers and the head.

- VI. ^ 10 (Lifted card up and
 looked curiously into
 it.)
 60 A bat. The wings are D4 is the bat because
 seen. The body, the of the wings in d29.
 tail, the head, the The centre portion W:F+:A
 fore-feet, the ears. from D7-d31 is the
 tail of the bat.
 d24 is the head
 because of its posi-
 tion. d27 are the
 fore-feet. d21 are
 the ears of the
 animal.
- VII. ^ 5
 v 30
 ^ 35
 75 Legs, the head is not D5 are the legs D:F+:A
 showing, the animal is because of their (Missing)
 not known. The body form. D3 are the
 is black, the heads are heads because d28
 black. looked like a neck.
 300 (She declared she
 could not continue
 because she could not
 recognise the animal.)
- VIII. ^ 60 Pink animals, they look D1 are the lion-like
 like lions, they have animals because of
 tails, legs and heads the lively colouring.
 and mouths, the middle Entire D4 forms the D:CF:A
 part is an animal, the head of the animal -
 orange part ate the legs D4 D5 D6 D7.
 of this big animal. d26 are the legs of
 the animal.
 D5 D6 D7 form the
 body of the animal.
- IX. (Concentrated on the
 pink part.)
 ^ 5
 v 15
 ^ 25
 v 35
 ^ 60
 v 70
 ^ 80
 v 240
 ^ 245
 300 The green cloud. D1 is the cloud dD:CF:
 because it is like Cloud
 a cloud when the
 thunder is there.
 v 325 Two animals with tails, D3 are the two
 their faces showing and animals because of
 their eyes, their the eyes, d23 are
 bodies. the eyes. From dD:F+:A
 ^ 345
 350 The pink part is a cloud. d26 along the line
 is the portion of
 the tail. D3 are
 the bodies.
 D6 is the pink
 cloud because it D:CF:Cloud
 looks like the
 green one, but it
 is the sunrise here.

X.

^

v 25

^ 40

v 50

^ 70

100

Two trees with green leaves. An animal with eyes, mouth, ears and legs. There are the two things with faces. They are holding on other things which look like small birds.

390

There are two things which look like lively things.

v 480

^ 490

v 500

^ 540

570

Two other animals looking like lions.

600

Black things with heads and faces.

D1 trees. d22 the leaves on them are green and all over the trunk.

D10 is the animal, D5 the region of the face with its features. D4 are the legs.

D9 are the animals and d25 form the details of the face of these animals.

They are to catch the birds. D6 are the little birds on which these animals of D9 are holding on.

D7 and d23 form the two things that look like human beings. The animals that look like lions, d33 are the heads. D8 D24 or D11 are the animals with heads and faces. The faces and the features show against d29 when position of card is inverted.

dD: CF: Bot.

D: F+: A

D: FM: A

D: F: A

B: F-: A

S U M M A R Y

R:
Approach:

17

35% : 41% : 24%

B:

-

Non F:

47%

F:

89%

M:

-

W 6 : M -

C:

5

H: C:

0 : 4

FM-m: C+o:

3 0 : 0 0

Last 3 Cards:

53%

C' F: C' : FC' :

0 : 0

Animal:

82%

A : H:

14 : 1

M+FM+m:

0+3+0 = 3

C+O' : C : V: Y:

4+0+0+0+0 = 4

INTERPRETATION

The subject hardly reaches out to her environment in spite of the indications thereof in M:C. The total weighting of C in such a record of such paucity indicate some emotional reactivity, yet signs of warmth and spontaneity are lacking.

FM is the only response both of cards I & II, but the fantasy structure is immature in the extreme. These responses are equivocal, there is aggressive content, while the direction of the action is centripetal. Stances are both extensor and flector, but the quality of these responses are neither pleasureable nor painful.

NAME: ESTHER

SEX: F

AGE: 20

EDUC.: STD.II

TRIBE: KHOSA

- I. ^ 40 It looks like the back part of the leg. d31 - it appears like it. d: F+:At
60 It looks like a person without a head. D4 - the outline - it looks like a person but there is no head. D: F-:Hd
90 It looks like an angel. W - has got wings like those I have seen in a picture, it looks just the same. W: F-:H
- II. ^ 30 I see two people. D1 (pointing at the outline). They are shaped like people and have narrow waists like people and they are laughing and pulling and running. D:M:H(Fab)
- III. ^ 15 It looks like a goat. D11 - the appearance. Has got legs. D: F-:A
- IV. ^ 35 This looks like the back of a man. D5 - it appears like the back. D: F-:Hd
- V. ^ 60
65 (Looks very intently at card)
130 (Puts card down and says there is nothing to see.)
- VI. ^ 45
50 (Turns card)
The upper part looks like a bird. It can be a fierce bird. D3 - it has got wings. I think it is a bird because it looks like it. D: F+:A(Fab)
- VII. ^ (Looks intently at card)
65 That looks like a cat. D1 - it has got a tail and the head looks like that of a cat. Eyes and ears are there but the feet are cut off. D: F-:A (Missing)
- VIII. ^ 15 This one looks like a rat. D1 - it has got the head and the legs and a tail. D: F-:A
50 This looks like a ship. D8 - the shape is like that of a ship. I have seen one when I was small at Port Elizabeth. D: F+:Obj

IX. A 5 (Keeps turning the card over and over.)

60 This one looks like a person's head.

D4 - Looks like a head, has got an eye and its shape. Has got hair up here but the body is all cut away and the head is cut too where the eye was. D: F-: Hd

115 (Keeps turning the card and looking intently, then suddenly puts the card down.)

X. A 70

120 This is a head but the body is cut up like here.

GD: F-: Hd

150 This is a head here.

D: F-: Hd

200 This is a head here but it is more like a head for it is fleshy.

di: cF: Hd

S U M M A R Y

R:	15	
Approach:	7% : 73% : 20%	
S:	-	
Non F:	15%	
F+:	42%	
H:	1	W 1 : M 1
C:	-	
H:C:	1 : 0	
FM+m:C:c:	0+0 : 0+1	
Last 3 Cards	47%	
C'F: C': FC'	-	
Animal:	27%	
A:H:	4+0 : 2+7	
M+FM+m:	1+0+0 = 1	
C+C'+c+V.Y:	0+0+1+0+0 = 1	

I N T E R P R E T A T I O N

There is very little evidence of the presence of an inner life. Spontaneity is lacking and the only fantasy response is the classic D1 plus space of card II. She is entirely apathetic (low W%, low A%, low Non F%, low F+%). If defences there are they are of an opportunistic nature.

NAME: MHLANGA J.

SEX: M

AGE: 31

EDUC.: N.P.L.
(Primary Teacher)

Admitted two months ago. Mine worker on Rand for 10 years. Taught for 9 months, then hospitalised. Bilateral signs of the disease. Condition at moment not satisfactory. Coughed a great deal during test.

- I. A 25 Bat. Two wings stretched out W: F+: A: P
D2.
65 Human being, part Middle part looks like D: F+: At
of one. spinal cord. D3, D4.
150 A flower. d31 - stem and the whole dD: F+: Bot.
thing a flower.
180
- II. A 90 A burning lamp. D4 a wick; S5 body of DS: F+: Lamp
150 A pool of water. lamp. D4 a pool of D: Y: Water
water where it is quiet, D21 think
210 Two young animals. in the shade. they are ears, D the neck. d: F+: A
(Stretches the
card further away
and then near him
occasionally.)
- III. A (Stretches card
away from eyes.
Quite composed.
Talks to himself
in a whisper.
Fidgets.)
90 A flower. The whole thing is a D: F+: Bot
flower D1.
180 A piece of broken D6 broken ground, the SD: CF: Land
ground. white parts the donga
where I can see the big
holes.
- IV. A (Whispers when
card is presen-
ted.)
>V>30 Backbone of a D1 backbone, D7 surround- D: CF+: At
human being. in flesh is bad.
A 150 An old tree-stump. D1 roots showing on sur- D: CF: Bot
face, D7 is the stem,
because it has been
struck by lightning and
is now black and burnt.
- V. A 60 A bat. (Holds card D2 eyes, D6 head, D4 DW: F+: A
further away in
><A the light.) wings; dead because it
120 A dead animal. is black and hard. D: CF: A
D1 & d22 - 4 legs
150 (Says: "You are stretched out.
not allowed to
tell me what
these things are,
are you? They
are very hard.)
- VI. A 15 (Tilts the card
>< backwards and
A forwards.)
90 A young tree. D7 & d26 look like D: F+: Bot
branches.

VI. (Cont.)

- 120 A lamp. (Whispers to himself inaudibly.) 422 lamp post, 431 the lamp at the top. d: F+: Lamp
- 240 A sword. D7 a handle of sword. D: F+: Cer.

VII. A

- (Keeps the card far away from his eyes)
- 120 Water running down a steep brook. D6 waterfall down in the centre - shade here. D: Ym: Water
- 180 A cloud in the sky. (Whispers inaudibly to himself.) Looked as if the whole thing is thrown up in the sky. The appearance. D: M: Cloud

VIII. A

- 30 Two chameleons. D1 chameleons, 628 legs, 928 tail. Climbing on a tree.
- 120 Rocks on a hill. (Plays with card rocking it backwards & forwards.) D7 stones from where they are climbing. These are round stones.

IX. A

- (Whispers to himself and talks too.)
- 30 A lighted lamp. D5 body of lamp - S8 flame flickering like in a room. D4, D10 the base of the lamp. D: mF: Lamp
- 90 A big flower. Whole thing represents the flower part. D: F+: Bot

X. A

- (These things are intended to be difficult". Puts the card far from his eyes.)
- 60 A spider web and 2 big spiders. (Sits right back in the chair.) D1 spiders, D8 stem of tree. The whole thing is the web. D: F+: A
- 150 A flower being destroyed by insects, (rocks the card) drooping. White parts represent the destroyed parts of a flower, the insects are small and this part is the (green) bit that they can get the scent from. It is full of sweet juice. SD: mc: A & Bot

S U M M A R Y

R: 22
 Approach: 9% : 77% : 14%
 S: 3
 Non F: 45%
 F: 83%
 M: -
 G: -
 M: C: -
 FM+M: G+c: 1+3 : 0+6
 Last 3 Cards: 23%
 CF+C: FC: -
 V+Y: 0 : 2
 Animal: 32%
 A: H: 7 : 0
 M+FM+m: 0+2+7 = 5
 C+C: c+V+Y: 0+0+5+0+2 = 7

W 2 : M 0

INTERPRETATION

The subject is alerted, on his guard (vide F $\frac{1}{2}$, D $\frac{1}{2}$, m: c). This may be due either entirely or partly to his poor state of health at the time the test was administered. The painful mood comes almost immediately, on card II where R1 is DS: F followed 60 seconds later by pure Y with m on the threshold. In figure IV, one of the most destructive to control in the anxious person, the subject successfully resists the shock effect. But the shock is only delayed; cards V & VI contain no good from responses and it may be that his rigidity (his only defence measure) forsakes him here. Card VII also brings the painful mood and here m coalesces with Y; Y is pure reflection. Tension sets in further in the next response ("clouds thrown in the sky"). Increase in the tension also brings an increase in the rigidity and the alertness. The sting is in the tail; SD; mc. FM is present here but the writer feels that it is completely overshadowed by m especially if one notes that resistiveness is present (S is primary) and another dimension, which cannot as yet be scored in Rorschach test, is present viz. smell. The nearest score for this is c; the idea of texture is after all present; "being destroyed", full of sweet juice". His effort at handling his anxiety leads in the end to his resorting not to fantasy but on a tighter grip on immediate reality.

NAME: OLADYS G. SEX: F. AGE: 25 EDUC.: ILLITERATE
 TRIBE: KHOSA

Admitted three months ago after S.A.N.T.A. visited her village to arrange for her hospitalisation.

I.

AVI 50 Bird urinating. d the urine W: m: AC
 D the sex part

II. A 40
 60
 70

Bird not urinating,
 flying away from
 the other bird. W: FM: A

III. Birds W: FM: A
 A 90 2 (Amalulwane)
 flying away from
 urine.

IV. A 10 Horrible buttocks W: OF: At
 of a woman who is
 sick.

V. A 10 Angels flying d knees of angels W: M: H
 through the air

VI. A 190 2 clouds when it is W: mY: Clouds
 raining - these are
 the portions (light
 gray)

VII. A 2 pigs flying away W: FM: A

VIII. A 300 Rabbits walking D: FM: A
 over the mountain

Iqaga! Iqaga!
 (Lizards)
 moving towards the
 birds up there - D: FM: A

IX. A 100 All clouds (Form only) W: F-: Clouds

X. A 125 Clouds all over (Form only) W: F-: Clouds

S U M M A R Y

R:	11
Approach:	82% : 16% : 0%
S:	-
Non F:	82%
F+:	-
M:	1
G:	-
M: C:	1 : -
FM, m: C+G:	7 : 1
Last 3 cards	36%
O'P.O': FG'	-
Animal:	54%
A: H:	6 : 1
M+FM+m:	8 (1+5+2)
C+G+C+V+Y:	1 (0+0+1+0)

INTERPRETATION

Fantasy living is an absolute essential to this subject - it is a psychological tool necessary to the individual as a biological organism. Small wonder then that anxiety is so clearly manifested in a subject in this group. Considering the final ratio $M+FM+m$ (1+5+2) : $C+C'+c+V+Y$ (0+0+1+0+1) the high $W\%$, absence of d , last 3 cards (36%), high non $F\%$, lack of $F+$ one would say anxiety is to her a "social" necessity. It gives her somewhere to go at the very first sign of threat : note the strong m in R 1, carried over into FM in R 2, and back again in FM in R 3, followed by the animalistic cF in R 4 - the tentative feeler going out to the threatening world - bringing the contaminated M in R 5. Then suddenly grey-black shock appears (vide card V , T/R m coalescing with Y), following which come virile FM responses and finally the negativistic $F-$ responses of card X . She is struck by the first card, tension is revealed in the combination area response (W of good from d underneath W) where d is sharply seen and significantly integrated into W . From the time of presentation to responding (50 seconds) she has thus coped very adequately with the problem. Impulsiveness does not show up, but instead c and Y are clearly etched out. This implies that for her there is a middle ground where there is freedom of impulse from inhibition (M , FM , $W\%$ age, high non F) and yet a delay of impulse preventing impulsiveness ($W\%$ all W - responses being good combinatory ones). Although $F+$ is lacking $FM+m$: $C+c$ (7 : 1) and response total on colour cards show that she is to a certain extent stimulated by her environment yet at no time is colour part of the perceptual impression which set off the associative processes. One cannot from this defection tell how she handles impulses and actions, except to say she does not wish any responsiveness does not look for it (vide cF of card IV). The rich inner life should have given us a higher total number of responses : productivity may have reduced (almost to the point of rejection) by the temporary initial shock. This set her on her guard, she withdrew into fantasy, allowed it free play within its own narrow primitive limits, the while she was intensely aware of her anxious feelings (m - mY - high non $F\%$)

SECTION B.INTRODUCTION

Each case was taken on its own merit as far as the yielding of data went. If there are clear-cut differences in the over-all structure of defence mechanisms among the groups the test (or the testing procedure or the experimenter) was unable to uncover these differences. In any case it was quite beyond the scope of the investigation and the investigator to deal analytically with all the various defence mechanisms as these revealed themselves in the testing situations.

However, a careful and detailed examination of the M-response patterns of all the subjects called for a closer, more refined inspection.

CHAPTER VIIIRORSCHACH'S M : A RESUME AND A RE-EVALUATION.(A) GENERAL

Shortly before his death Rorschach suggested the necessity for a re-examination of movement scoring. Since then the scoring of movement responses has become a major area of disagreement among workers. Oberholzer and Beck scored M only for human responses. (Piotrowski and Hertz added several further scores but their results do not seem to justify this). Rapaport, too, has added several refinements while others have ignored all discriminations and score M for all movement regardless of the object engaged in motion.

Do these different scoring systems agree or disagree with the general assumptions underlying the Rorschach test?

When an examination is made of present movement scoring as used in this investigation we find that an object engaged in action is scored M when that object is human, FM when animal and m when inanimate. This indicates that the movement symbol is dependent upon the evolutionary level of the object described. From this dependent relationship one should expect to find a high correlation between the number of M's and the number of H's as well as between the number of FM's and number of A's. Similarly, the m's should be correlated with the number of inanimate objects under content, but the infrequency of such responses prevented the testing of this hypothesis. The correlations obtained reveals a high degree of dependence between number of M's and number of H's, between number of FM's and number of A's. This indicates that the assumption of relative independence of symbols is contradicted by present movement scoring.

Correlation between

(1) Sum M : Sum H .93

(product movement) P.E. = .014

(2) FM : A .64

P.E. = .056

...Beck/....

Beck states "there are a few apparent exceptions to the rule of scoring M only for humans. The exceptions consist of such things as "a pull towards the centre", "a pull away towards the edges". That such percepts are scored M is inconsistent with the rule and with Rorschach's.

Further Klopfer states that the ratio M:FM "bears a close parallel to the ratio FC:CF". They are alike in that the individual graduates from CF response towards the more controlled emotional response. Similarly the individual is presumed to graduate as a function of maturity, from the more "infantile" FM into the M response.

An examination of the tetrachoric correlations between the ratios FC:CF to M:A reveals that they are independent (.16, -.07, -.04 and -.01). However, the correlations between M:FM and M:A are .82 and dependent.

Coming back to the M responses; the system suggested here is an extension of Rorschach's original distinction between the extensor and flexor types of movement. Beck gives a clear description of the procedure to be used in establishing dominance for colour responses. A similar procedure can be used for movement responses. Just as there are pure colour responses, achromatic and shading responses, we can also have movement responses when form is present or absent. The third dimension is variation within the movement itself. Here we confront the problem of a division which must be clinically meaningful. In this variation-continuum, one extreme type of movement is the Rorschach extensor response, an externally unstable equilibrium, e.g. "woman dancing", "animal running away", "a dividing force" - all these are active, outward movement. At the other end of the continuum we have an internally unstable equilibrium, e.g. "animal about to leap", "tending to move". The middle category, Rorschach's flexor response, is passive and inwards and

...involves/....

involves a relatively stable, external and internal balance, e.g. "someone bending", "lifting up arms to pray", "supplicating pilgrims", "a force pulling in".

M responses have been considered by Rorschach and Oberholzer as indicators of introversion tendencies; they have also been considered indicative of the subjects' level of endowment and of the amount of active systematized ideation characterizing his present condition.

How may we understand the process giving rise to movement responses? What are the specific indications that the movement responses yield for the understanding of the subjects' personality make-up? What inferences can be drawn about the qualitative relationship between the number of movement responses and the use of other determinants and areas chosen?

It is crucial for correct inquiry into an scoring of movement responses to know where they occur. There are many possible movement responses and the task is to discover (a) where the verbalization is merely secondary elaboration, not truly movement and, (b) where the verbalization fails to indicate a movement response. It has been found that the less stress placed upon determinants in the inquiry the more valid the record usually is. M and m were only scored thus if these responses were clearly indicated.

Rorschach assumed that M responses stand for the subject's natural endowment, for the potentialities for and inclination towards achievement in thought. He discussed the significance of M responses in the context of introversion versus extroversion tendencies. But one must go further. What role is played by the perceptual process? M responses consist in experiencing an in itself static area as being in motion. These movement impressions have been referred to as kinaesthetic responses because it was assumed that such experiences have some connection with the kinaesthetic experiences of our

...own/....

own body.

Schachtel¹, Hertz², Schafer³, Bell⁴ and Baron⁵ have some pertinent things to say in this connection. We sum up by saying that movement impressions seem to come about on perceptual raw material which somehow is unbalanced, i.e. perceptual material which by some change of position in a part or aspect of it would become more balanced, would show a better "closure". Thus perceptual sensitivity enters into movement responses as well as flexibility of the perceptual organizing process which allows for articulating the ink-blot. Once the perceptual imbalance has made its impact, not only the perceptual organization but also the associative process needs to be flexible, resilient and wealthy enough to cope with it. Gestalt psychology says there is a tendency towards "balance" in the perceptual field, i.e. an imbalance in the field elicits a tendency in the subject to reorganize the portions of the field so as to bring about a more "stable" relationship in that field. The coming about of M seems to represent the most successful coping with this imbalance. M is thus a highly integrative achievement and indicates flexibility and versatility both of associative processes and perceptual organizing ability.

One may add that M implies, too, an anticipation of the most stable relationships of the areas chosen.

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1. Schachtel, E.G. : Projection and its Relation to Character Attitudes and Creativity in the Kinesthetic Responses, *Psychiatry*, 1950, 13:69-100.
 2. Hertz, M. : Current Problems in Rorschach Theory and Technique, *J. Proj. Tech.* 1951, 15:307-338.
 3. Schafer, R. : The Clinical Application of Psychological Tests, International University Press, Inc., New York.
 4. Bell, A. : The Use of Projective Techniques, *J. Proj. Tech.* 1951, 16:428-443.
 5. Baron, S. : Suggestions for an Improved M - Technique, *J. Proj. Tech.* 1951, 15:371-375.

(B) M AND CREATIVITY.

One of the most common meanings in interpretation attempts ascribed to M is creativity. Results from the vast literature of the United States and Switzerland indicate, however, that many creative individuals see relatively few M's. One important reason for this may be that their interest in certain areas act so as to reduce their perception of human beings on the Rorschach test. On the other hand seeing many human movement responses is no indication for any exceptional capacity for creative experience.

We seem to have been absorbed more with pathology and less with the investigation of this "creativity".

In a series of Papers Piontrowski¹ has stated that good M responses point to an intuitive understanding of human motives. Schachtel² in another series of Papers has emphasized one of the so far almost insurmountable difficulties in the investigation of creativity. He states that "M responses do not indicate capacity for creative production, but represent a factor in the capacity for creative experience". What Rorschach called capacity for inner creation is seen as a particular kind of relatedness to the world rather than any gift or talent.

The Rorschach test is, in this respect then, an insufficient measure of creativity, the concept of creativity in terms of personality structure is inadequate, or perhaps what is needed is to refine the interpretive procedures in order to enable the examiner to recognize the subtle indications in creativeness within the Rorschach protocol.

Another difficulty in interpretation is that in analyzing M and other defence mechanisms as revealed by the test, one

...does/.....

1. Piontrowski, Z. : The Use of the Rorschach in Vocational Selection, J. Consult. Psychol., 7:97-197.
2. Schachtel, E.G. : Projection and its Relation to Character Attitudes and Creativity in the Kinesthetic Response, Psychiatry, 1950, 13:69-100.

does not know if one is testing a defence process occurring at the moment of the test, in respect to the test situation, or merely reactivating a defence that has been established, a defence mechanism embedded in the personality. Although one ^{answer} cannot/ this in any quantitative and specific fashion there seems reason to believe that defence mechanisms will operate differently from other dynamic traits in this respect. In these tests all the individuals who were clinically observed as being of aggressive dispositions tended to be aggressive in the test setting. Further, those subjects with strong ego's and a general absence of distinct neuroticism who were clinically classified as anxious succeeded in coping with anxiety in the test with less need for the many props offered by defence mechanisms. In a few cases no techniques were used at all and this despite the manifest anxiety reported by the medico. (One must also ask to what extent measures of particular dimensions such as strength of drives and ambition, are affected by the tendency of subjects to project and fantasy not only single traits but global emotional situations.)

Every statement that a subject makes about his perception of the real world is the end of a chain argument at one or several stages at which personality traits intrude as "hidden premises". This occurred during the investigation even when the subject was entirely logical, when (anxiety) defences were adopted and rationalization entered in. The examination of lines of reasoning will, therefore, throw light on both basic personality (the "hidden premises") and on defence measures. Cattell states that factor analysis of the attitude measurements has already shown certain groupings of beliefs and reasoning that cannot be due to logical connections and must, therefore, be due to deeper premises in personality, especially temperament. What is intended here is to examine this autism-dynamism aspect of Rorschach's M and its efficiency in interpretation.

... (C) /

(C) M : INTERPRETIVE NUANCES.Empirical Investigation.

Klopfer's Rorschach Prognostic Rating Scale (RPR) was designed to use the Rorschach to predict a subject's response to psychotherapy. Theoretically it is a measure of the capacity for adjustment (potential ego strength) as expressed in the final prognostic score. The differential between this capacity and the level of adjustment prior to psychotherapy is referred to as "unused ego strength.....which may become available through psychotherapy". It is precisely this differential that merits attention in the case of so many of the above records.

Among six Rorschach variables postulated by the RPR as components of ego strength potential are:-

M, FM, m, Y, C, F.

The rating scale includes criteria for raw scores and tables for converting raw scores into weighted scores. The raw scores are determined for M as follows:-

<u>Criteria</u>	<u>Rating</u>
1. Amount of Movement in Space, described or implied.	
(a) Increasing living space (dancing, running, pointing).	1
(b) Decreasing living space (bowing, kneeling, crouching).	$\frac{1}{2}$
(c) Merely "alive" (sleeping, balancing).	0
2. Freedom in seeing movement.	
(a) Spontaneously sees action.	1
(b) Uses intermediary means of representing movement.	$\frac{1}{2}$
(c) Reluctantly given in enquiry.	0
3. Cultural distance.	
(a) Real people of immediate cultural milieu.	1
(b) Culturally near distant real people.	$\frac{1}{2}$
(c) Unusual fantasy or culturally extremely distant.	0

The average ratings of all the M responses are added algebraically, counting each poor M response as minus 1. The resulting raw score is converted into a weighted score by this table.

<u>M raw score</u>	<u>Weighted score</u>
5 to 10.9	3
3 to 4.9 or 11 to 15.9	2
1 to 2.9 or 16 to 20.0	1
Less than 1 or more than 20	0
Less than 0 (any minus score)	-1

The sum of the weighted scores of all the variables for each subject constitutes the final prognostic score.

Kirkner, Wiseman and Giedt¹ made a statistical analysis of the set data among 40 subjects. They found the phi coefficients between these variables and criterion and among the variables themselves for the raw scores and the weighted scores. The results of these calculations are given below. The relationships and their significance are self evident.

TABLE I

Phi coefficient matrix of Rorschach variables and criterion, calculated on basis of raw scores.

<u>Out-off point.*</u>	M	FM	m	Y	O	F	Cr.
.9	M	.27 ³	.30 ³	.16	.16	.20	.39 ²
1.4	FM		.41 ²	.16	.39 ³	.09	.40 ¹
.25	m			.30 ³	.15	-.23	.56 ¹
.75	Y				.32 ³	.16	.54 ¹
1.25	O					.28 ³	.12
1.16	F						-.09

1 : chi square < .01 2 : chi square < .02 3 : chi square < .10

1. Kirkner, F.J., Wiseman, E.W., Giedt, F.H. : A Report on the Validity of the Rorschach Prognostic Rating Scale. Paper presented at a meeting of the American Psychological Assoc.

* The values represent the out-off points used for each variable in calculating the phi coefficients. (Not included in the table is the phi coefficient between the sums of the raw Rorschach scores and the criterion. This has a value of .44 with a chi square level of confidence of .01).

TABLE II

Phi coefficient matrix of Rorschach variables and criterion, calculated on basis of weighted scores.

Out-off Point.	M	FM	m	Y	C	F	Cr.
0.5	M	.43 ¹	.30 ³	.05	.12	.28 ³	.39 ²
0.5	FM		.26	.10	.01	.10	.23
0.5	m			.24	.08	.09	.45 ¹
0.6	Y				.19	-.10	.45 ¹
1.15	C					.20	.08
1.13	F						-.10

1 : chi square <.01 2 : chi square <.02 3 : chi square <.10

(Not included in the table is the phi coefficient between the sums of the weighted Rorschach scores and the criterion. This value is .67 with a chi square of confidence of .01).

Gengerelli's method¹ for approximating multiple regression coefficients was applied to the data in Table II. It was found that raw score variables M & Y were useful in predicting the criterion. The regression weights were : M, 1.6 and Y, .37. It was also found that the weighted scores of M, FM, m & Y (of Table I) bear the same relation with the criterion ($\phi = .67$) as do the sums of the weighted scores or final prognostic scores.

Kirkner, Wisam and Giedt thus drew i.e. the conclusion that among raw score variables, inanimate movement, shading, animal movement and human movement are good predictors for responsiveness to psychotherapy. The supposition underlying the "favourable" variables suggest that free-floating anxiety (Y) and freedom of movement ideas (M) are favourable characteristics in the personality structure as regards a warm responsiveness.

1. Gengerelli, J.A. : A Simplified Method for Approximating Multiple Regression Coefficients, Psychometrika, 13, 135-145.

Gengerelli has distinguished himself in the field of statistical analysis of Rorschach variables. He states that multiple regression equations and multiple correlation coefficients may not properly be calculated unless Pearsonian r's be involved. This is clearly not the case in this instance; therefore, the statistical findings may be looked upon as indicating trends rather than incontrovertible findings.

The foregoing findings together with the application of the Levy Movement Scale¹ was taken as a point of departure in the investigation of M as a diagnostic tool. Every M was evaluated as to the amount of energy indicated, as measured by this Levy scale (as modified). The purpose being to find some measure of energy invested by the patient in his Rorschach test M associations. This may provide some index as to how intense is the wish (or fantasy) in any particular subject. (S.J. Beck did a similar application). An obvious shortcoming is, of course, that there is no data by which to judge the clinical significance of the M so measured. The assumption is that high energy score reflects of strongly felt fantasy, but so often a strong energy response had a different significance.

1. In 1948, Zubin & Young published a description of the Levy series of Blots together with a number of scales according to which they evaluated the responses they obtained. In their book (Manual of Projective and Cognate Techniques. Madison: College Typing Co., 1948) they classify their scales as follows: compliance, movement, interaction, conflict, adient-abient, content. They sub-grouped their movement-scale into several categories, one of which is the "movement-energy-scale". They calibrate energy in a movement association on an eight-step scale as follows:-

0. No movement.
1. Maintenance of life, but minimal activity.
2. Maintenance of static position demanding more effort or bodily tension than 1.
3. Maintenance of static position involving balance of whole body.
4. Active or vigorous movements of parts of the body demanding more effort.
5. Movement of the whole body demanding more effort than 3 above.
6. Movement of the whole body but such that little more than normal exertion is demanded for this type.
7. Faster, more difficult movement.
8. Up and down movement or peculiar horizontal movement.

The energy measure thus gives an inadequate impression of the feeling in the subjects' wishes and fears. (The content was judged without the measuring scale). But, as Beck avers, even allowing for error incident to subjectivity, the significance in the records cannot be altogether ignored. They proved valuable aids and leads in the interpretation of the records.

At the beginning of this thesis we said that a chief reason the experience of anxiety in human beings is so complex is that its determinants are so of the unknown, e.g. the person suffering severe anxiety may actually be driven to deny the existence of the apprehension, not by any uncooperativeness, but simply as a function of the severity of the anxiety itself. We referred to Symond's view that it is in understanding fantasy that we may come to "the heart of the anxiety problem". Otherwise the essential meaning of anxiety in human beings will elude us.

The cases studied above (each as individual-in-a-life situation) yielded invaluable keys to the dynamics and underlying patterns in the individual's behaviour. Many different behaviour patterns by means of which each individual attempted to cope or avoid the anxiety-creating situation have been revealed in the Rorschach interpretations. These varied from relatively realistic behaviour, through behaviour traits like avoidance and aggression to the more complex methods of symptom-formation and intellectualizing as defence measures. But it is in the focusing of attention on the fantasy life that we came in almost every case to the locus and the essential nature of the anxiety.

Earlier in this chapter mention was made of Schachtel's view on the interpretive significance of M, viz: "what Rorschach called capacity for inner creation is seen as a particular kind of relatedness to the world rather than any gift or talent".

This investigation has been an attempt to refine the interpretive procedures of M so as to reveal the so often subtler indications of creativeness within the Rorschach test. So while the personality above delineate pictures of intellectual, affective and fantasy processes, it is on the fantasy processes that

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attention is mainly centred. These fantasy processes are viewed in the light of the clinical background and analysed against the totality of personality. But totality of personality, like totality of experience, is infinite, and it is extremely doubtful whether the Rorschach instrument can encompass its entire range. One has to limit oneself to circumscribed areas in all personality evaluation in efforts towards validation and precision.

(D) RORSCHACH AND STATISTICS.

Many of the significant Rorschach scores give sharply skewed distributions for most populations according to Cronbach.¹ This fact is reported repeatedly by Beck, Hertz, Munroe and Rapaport. Skewness is usually found according to these writers where subjects earn 0, 1 or 2 (for M, FM, m, Y) and in location scores (W, D, d, S). (Cronbach : "It is doubtful if a satisfactory estimate of s.d. can be obtained for a skewed distribution"). The usual approach when comparing groups is to test the differences in one score after another and then to generalize that the groups differ in the traits to which the scores allegedly correspond. But in Rorschach the various experimental scores, however, are not experimentally independent: a subject's total record is obtained at once and his productivity influences all his scores. If 2 groups differ in R., they may also differ in the same direction in Approach (W, D or d). When one makes several significance tests in which differences in R. reappears in various guises, one becomes involved in a maze of seemingly contradictory findings. One may say that R. is resultant rather than cause (as was so often the case in this investigation) and that differences in W:D:d are basic, but experience has shown that R- varies from examiner to examiner and suggests strongly that responsiveness is a partly superficial factor which should be controlled!

1. Cronbach, L. : Paper read to the Biometrics Section, American Statistical Association, in December, 1948. (Subsequently published in Psychol. Bulletin, 46, 1949, p.405-416.)

Another difficulty is in the treating of ratios. Consider the case of SW and LM. Ratio W:M but M is a fallible score - on a parallel test it might shift to 0 or to 2. If so, the ratio could drop to 2.5, or zoom to infinity - such a score is too unstable to deserve precise treatment. A hidden assumption in ratios is that patterns of scores yielding equal ratios (or differences) are psychologically equal. (Thus in W% the same ratio is yielded by 2W out of 10R, SW out of 40, etc. One can always define and manipulate any arbitrary pattern of scores without justifying it psychologically. A subject with 2 W out of 10R is low in W-tendency : it is easy to find 2 W's in 10 cards, but only persons with strong W tendency can find 20 W's in 10 cards, regardless of R. As R rises above 40, for instance, in these records, W seems to rise very little - the additional responses come from D, S, or d.) Another unsoundness is to assume that 20W : 10M is psychologically similar to 2W : 1M. (Margulies demonstrated in his painstaking research that regression of M on W is significantly curvilinear). When groups differ in R., this factor must be held constant before other differences can be soundly treated. Herschach, unlike conventional methods, thus introduces problems not ordinarily encountered and statistical methods for such tests have not been fully developed.

Footnote from previous page.

2. This fact was stressed by Guilford.

(Guilford, J.P. : Printed Classification Tests, Government Printing Office, Washington, 1947 : Psychol. Program Research Reports).

(E) TREATMENT OF M IN THIS INVESTIGATION:(1) Rorschach's Contribution to Perceptual Phenomenon.

We now return to our treatment of M in this investigation and the question we posed, namely "what role is played by the perceptual processes in the production of M responses?"

The M response has in general been taken as an index of maturity, creative fantasy, natural endowments; it is said to represent "a component of intelligence" which "can be nothing other than the ability to create new, individual productions, the capacity for inner creation".¹ With the M factor, Beck² associates "creative activity" but he accepts that for special groups the various factors may have different meanings. Thus for a "conduct-disorder" group he finds it signifies "capacity for inventiveness." (A similar diagnostic value for M was found by the author in an investigation of the Rorschach records of 50 Cape Coloured Juvenile Delinquents at the Porter Reformatory, Retreat, Cape Town in 1948³).

1. Rorschach, H. : Psychodiagnostik.

2. Beck, S.J. : Rorschach Test III : Advances in Interpretation, (N.Y : Grune & Stratton, 1952.)

3. de Villiers, D.Z. : M.A. Thesis, University of Cape Town, 1948.

CHAPTER IX

THE ROLE OF M IN THE INVESTIGATION

Individuals have an organized pattern of perceptions of the self and self in relation to others and to the environment. It is as Rainy¹ says, "constantly used as a frame of reference. Thus it serves to regulate behaviour". We may look upon this self-structure as being an organisation of perceptual hypotheses for meeting life - an organization which has been relatively effective in satisfying the needs of the individual. It is when the organized self-structure is no longer effective in meeting his needs in the reality situation or when he dimly perceives discrepancies in himself or in his environment or when his behaviour seems out of control and no longer consistent with himself that anxiety comes. There is now some internal tension (the self-structure becomes rigid, tense). He perceives experiences which are contradictory, threatening and he retreats temporarily to a more comfortable "balance" but then slowly and cautiously moves out to assimilate this experience into a new behaviour pattern. The theory advanced here is that M takes on the role of the reorganization in the retreat technique ; into this (autistic) retreat, where tension is still present (m), then comes an atmosphere of safety, protection and even acceptance, and this results in a relaxation, a release from tension. To gain this release and feeling of well-being an individual must have an M potential with strong enough energy resources. For it is here that reorganization takes place: a reorganization also of values. If M is strong enough a new self can emerge. For in this M-retreat a new revised configuration of the self can be constructed. The perception of the self is "real" to the subject, because it is based to a much greater extent upon all his experiences, perceived without distortion. The self is

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1. Rainy, V.C. : The Self-concept as a factor in Counselling and Personality Organisation. Ohio State Univ., 1943.

discovered in and abstracted from basic experiences.

But if M is not strong enough this sense of safety is not forthcoming. Or if the threatening (m) experiences are too intense or pervasive, the self takes on a more intense defensive role. The individual may then further distort the symbolization of experience, (m remains greater than M), may become rigid (F % remains high), character-hardening becomes the defence mechanism - at the price of increased vulnerability and increased anxiety.

THE ROLE OF M IN THE GROUPS

We are concerned here primarily with what each case can tell us about anxiety. It is, of course, commendable that sooner or later studies be made of anxiety of persons in all kinds of groups; in this respect the more cross-sectional studies the better. But one must be wary of the easily oversimplified critical criterion applied to intensive studies. The critical criteria used for "horizontal" (extensive) studies cannot be employed in the same way as yardsticks for "vertical" (intensive) studies, to use Allport's¹ terms.

The more intensively each case presented here was studied, the more evidence was revealed of patterns of behaviour which each holds in common with others not only in his own group, but with those in the other two groups as well.

The purpose is not to catalogue all the points or categorize all the various defence mechanisms as these revealed themselves in the Rorschach records. Instead it is proposed, as stated above, to focus attention and to summarize one of the crucial issues of anxiety as illustrated in the above cases, viz: the use of fantasy (M) in anxiety-creating situations. M was put to various uses, both healthful and harmful. In some cases it enriched the personality, in others it impoverished. Although certain patterns of behaviour are held in common by all

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1. Allport, G. : The use of personal documents in Psychological Science, N.Y., 1942.

three groups, there emerged none-the-less general patterns which were found to be more frequent, more effectively used and more powerful in one group than in either of the other two groups. (This does not mean that an M pattern strong in one group did not occur, occasionally, in the other two groups, but when it did it was not revealed to be strongly developed or pervasive, or indeed to be the major defence mechanism).

Group A: Europeans (Matriculation and University level).

(a) M into creative channels.

Judged by the Movement-Energy Scale there was revealed, in most of the subjects, comparative freedom to turn energy into creative channels. Accepting the Kirkner, Wisham and Giedt empirical findings that M (freedom of movement) and Y (free-floating anxiety) are together favourable characteristics as regards a warm responsiveness and a careful examination of W:M against R. in these records, one finds that in all of these subjects there is a responsiveness or a potential for responsiveness both to internal and to external stimuli.

M reflected in most cases creative application of assets and liabilities to problems (vide especially Sub-group A all post-matriculation and most of the matriculation level subjects of Sub-group B).

(b) M and self-absorption.

In many of those subjects who revealed a potentiality for turning M into creative channels there was found also a natural tendency to become self-absorbed (vide the ready use of Y- with its many blends, especially mY blends. The ready and pervasive flight into midline use, also with M, revealed a certain lack of "robustness", a seeking of self-comfort in the mid-D. Following a suggestion by Rorschach the author examined the mid-line response structures of this group, the only group who fully exploited the mid-D: content projected here suggested discontinuity-symmetry, which according to Booth¹ reflects a dependence on the

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1. Booth, G. : Organ Function and Form Perception.
Psychosm. Med. 8:367-385, 1946.

external, material and social conditions of the environment. But there was also an egocentricity (vide ALL the records) taking on a shut-in quality (with M). Release and comfort were sought actively, creatively, via M but it did not bring lasting results, the lack of a positive striving towards independence was too marked. Further, M activity often went with fair perceptual accuracy and took on a personalized quality which revealed strong tendency to resort to autistic wish-fulfilling activities rather than to a dominant impulse to action cutting through external resistance (vide the weak and brittle use of S, in M & Y settings, as compared with its virile use by the other groups).

To sum up, the Rorschach patterns revealed that the subjects can effect an autistic retreat where tension is still present, but the M energy potential is adequate to cope with the inner tensions. An atmosphere of safety may, albeit temporarily, be thus created. In the M retreat a revised configuration of the self can be constructed which aids the subject in coping with the threats impying on him both from without and from within (vide the general pattern of the final balance).

M can nourish the personality, but within certain limits only.

Group B: Africans (University level)

(a) M and relatedness to the world.

We come back to Schachtel's thesis that M can be seen as a particular kind of relatedness to the world. An analysis of the defence patterns revealed mechanisms which more frequently could be classed at the level of positive tactics towards coping with the environment. These subjects, in contrast to the European (adolescent) group, mostly ignored the mid-line and gave scant attention to symmetry (even though anxiety indices and withdrawal tactics were strongly present). M, when not repressed, came fairly readily, but it came, not in mid-line,

...but/.....

but in a setting often S- and c-saturated. This viewed against the general W:M, W:D and final balance patterns revealed an assertiveness and an alertness which carried with it less avoidance and less inferiority feelings, so that although basically anxiety was present, there was an "outgoingness" and a spontaneity which sometimes resulted in resistiveness towards M. Instead W:M became less "stable", less fluid. The frequent pattern of m being greater than M, in Y settings and high Sx with low xS, reveal an intensity of independent desires. But these desires (m potential) are too strong for M. M too often leans on C or are C-determined. This uncovers a tendency rather to ignore inner creative sources (or resources) and so emotional responsiveness replaces M reflectiveness. In the area of creative application responsiveness selectively leans on emotional aspects. This means a devaluation of independent thinking. Adjustment efforts are not always very strong (vide F+ pattern of the majority of these subjects). W:M pattern further revealed that M cannot cope with the pre-potent drives; and vulnerability and tensions remain : so the defence pattern stands revealed as self-reinforcing phenomena. The subject takes the initiative (although M is not channelized strongly enough into creativity) and this takes the form of repression of M, or resistiveness (Sx pattern in W:M setting). Thus m M may also be indicative of an internal revolt against introversion, so they may have acquired an extraversive orientation in the process of coping (with anxiety).

(Whether this stems primarily from emotional immaturity and whether instinctive promptings are too strong is impossible to state. The Rorschach instrument as at present used with its lack of precision and refinement is inadequate to the task.)

M potential is thus not always used to enrich and nourish the (anxious) personality structure; instead C must see to that.

...Group C/.....

Group C: Africans (Illiterate, semi-literate, literate (TB) level.

The M continuum.

In this group one encounters the problem of a division which must be clinically meaningful. Mention has been made of the need for a third dimension in M : variation within movement. This variation continuum is proposed as follows:-

At the one end is Rorschach's extensor response revealing an externally unstable equilibrium; at the other end is the internally unstable equilibrium, e.g. "animal about to leap", "snake about to eat", "someone intending to climb". In the middle category is Rorschach's flexor response involving a relatively stable external and internal balance.

The main objective in testing the M limits in this group is the determination of the action of repressive forces in this particular area. A dominant feature in this group is the manner in which the M subject of the group moulded impressions into M responses of this internally unstable equilibrium type. The subjects revealed that they possess modes of trying to bring into harmony internal demands and the threats of external environments. Those who tend to make adjustment efforts in the face of problem situations, and those who reveal an M potential, frequently used M in its internally unstable setting. But one had to go further than this in an effort to grasp the interpretive nature of this M. Again no clear-cut pattern emerged. Instead the following modes of handling M were revealed:-

- (1) M in a setting where the spread of perceptual articulation and associative processes is meagre and indistinct.

Well integrated form responses are infrequent. Where M is concerned in the area the subject is dealing with we find that he cannot freely articulate; instead he falls back on vagueness (one can, however, only speculate on this vagueness). Considering the M, certain features within the blot serve as a starting point : the impression is as usual moulded into an M (unstable). M withdrawal is revealed to be mostly an apprehensive withdrawal,

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an escape into vagueness and a tendency not to face the outside threat again (tentative c and good S structures), but even in the M period there is a tendency at avoidance ($d\%$ high, C either lacking or poorly structured, high, vague $W\%$ and low $R\%$ on last 3 cards), and an unwillingness to deal with the threat either in M or in C phases.

(2) M in a setting of isolation.

Often the S pattern revealed not contrariness primarily but an urge towards isolation, withdrawal from social contact. M in such a setting revealed effort spent on imaginative activity. Subjectively judged these flights of imagination, albeit immature, are vividly perceived, but often blended with Y or V, i.e. the feeling of helplessness or inferiority is somewhere on the periphery, and M-energy is not potent enough, and made further impotent by its MY and MV and mM blends, to deal effectively with the painful experience or the threat.

(3) M and pure C-dictated defence strategy.

If we accept that M is dependent upon native endowment and cannot increase at the rate of C, then some subjects in this group can introvert very powerfully and indeed strong feelings, taking cognizance of M and not C, become defensive armour and M is exploited well. Fantasy becomes "kinetic" and wish-fulfilling activity has free play (viewed against pure C-structure,) but the subjects cannot always deflect the impulses easily (M:C not fluid, pure C outweighing formal C), i.e. M does not always absorb feelings either aggressive or painful. M function neither enriches nor actually impoverishes the personality.

In all the groups one common use of M was revealed, viz:- the ability for delay (of impulses), the ability to perceive beyond the tension experience. However, this delaying ability and resilience implicit in M, vary greatly in degree among the groups and less so within any one group. There appears to be a

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progressive decrease in the amount of energy and resilience initiated by or contained within M as one goes from group A to group B and from group B to group C. In other words, M, as a defence measure in anxious individuals, has more resilient, shock-resisting qualities in group A than in group B, and more resilient, shock-resisting qualities in group B than in group C.

CHAPTER X.RORSCHACH, PERSONALITY AND ANXIETY.The Role of the Cortex.

In order fully to understand the significance of M as Rorschach understood it, one must go back to his observation that patients whose psychotic reactions consisted predominantly of kinaesthetic hallucinations and imagery, responded to his ink blots differently from those without hallucinatory experiences. He was also able to distinguish by their responses between patients with visual hallucinations and those who reacted through auditory routes. The pre-eminent use of kinaesthetic and visual functions was correlated with great capacity for introvertiveness, for inward living. We have attempted in this study, by the use of a scale measure, to grade subject with respect to this quality and in the future one may be able to compare their test performances with behavioural patterns, patterns of defence under stress, and other factors, which may upset homeostasis. It may well be possible to provide the Rorschach research and neurophysiology with a link between central nervous system organisation and behaviour. These studies would rest upon the assumption that there are basic and distinctive differences in functions of the central nervous system at the physiological level between a highly introvertive subject whose distinctive characteristics are identifiable, and a markedly extratensive person with equally distinctive patterns. The former has the capacity for creating kinaesthetic and visual hallucinations while the latter has not. The recently developed techniques in electronics may very well provide data to reveal relevance between these fields. Köhler's¹ direct-current electroencephalographic experiments serve as a prototype of this kind of investigation. He deals with a

1. Köhler, W: In Miscel. Psychologica. Albert Michotte. Louvain, 1947.

major problem of psycho-physics in general. It may be, however, that the cortical correlate of vision can become more accessible to pure experimentation as a result of his work.

This investigation has inspired another example illustrating the possibilities of the test. In the records of the non-university level Africans strongly introvertive subjects (high arithmetic M) producing many M responses, yet revealed less resilience and less flexibility in their motility.

Regarding personality as a whole, as Rorschach would like us to do, one may take recourse to our knowledge of the brain and its functioning. The most significant fact concerning the cortex is that it is not the direct terminus of a receptor nerve. The messages it receives are relayed to it from other centres. Now when these perceptions enter the cortex, they are changed from what they were like at the first point of entry, via the incoming nerve impulse. The percept is changed the moment it becomes a percept changed by past experience. It is pertinent to note here what Sherrington¹ says of the cortex. Sherrington, whose genius lay in his extraordinary capacity for translating the facts of morphology into physiological language. He has also elucidated the organisation and somatic functions of the cerebral cortex.

"the neopallium, a correlation-mechanism..... the seat of all which is exclusively human in the mind. It is a structure in which are brought together paths from less comprehensive, correlating centres, e.g. those of the thalamus."

The cortex is the organ, as we understand it at present, which fuses all our stored experiences into the attitudes which at any given moment, produces our total behaviour.

1. Sherrington, C.S. The Integrative Action of the Nervous System. London, Constable and Co. Ltd.

In other words, we can say it is the seat of that which produces the activities specifically characteristic for each subject, each total functioning personality. Evidence in literature appears to agree with the formulation as it is in Sherrington. The neopallium available to each subject has many percepts to correlate. The differing Rorschach test patterns in the various clinical pictures are sections which cut through and across personalities and corresponding to these differing psychological wholes. This is the logic for the Rorschach test: it differentiates between subjects and enables clinical diagnoses and even, predictions.

That is why the test picture cannot be derived from any additive, statistical procedure. The problem in interpretation is always what a subject producing, e.g. nM do about his nF or his nY or his nC, etc.. Implicit in the test patterns and contributing to the pattern and integrated into it may be the social goals of the subject, his attitudes and interests - all the things he has been perceiving and his ideas resident about them in the cortex. These form a dynamic unit and with others has been organised into the global personality.

Impressive are Sherrington's further observations:

"Pure conjunction in time without necessarily cerebral conjunction in space lies at the root of the problem of the unity of the mind."

The more one reads his writings the more it becomes evident that he pointed the way which will ultimately lead us to a sound interpretation of the brain as the organ of the mind. The mind, as Stutterheim¹ states, has to grapple "with the identity of what it perceives" It is this power of the visual mind that is so important. Let us consider what happens when

1. Stutterheim, N.A. Squint and Convergence. H.K. Lewis & Co. Ltd., London. 1946.

a reflex turns the eyes towards anything that enters the visual field. Here local circuits compute the vector from the centre of the gaze to the centre of gravity of the apparition and send this information to the oculomotor nuclei which, in turn, relay orders to the appropriate muscles and turn the eyes so as to increase the vector. As it reaches zero, the eyes come to rest with the object centred. "This reflex will operate even in man who has lost one-half of his visual cortex, if he is dark-adapted and a light, unseen by him, is placed in his blind field. If two are placed there, the eyes turn toward a position intermediate.¹" Under these conditions with the cortex intact, the eyes turn similarly but then jump from spot to spot, for the reflex is then subservient to impulses from the cerebrum.

By turning the eyes so as to "centre" the form, the reflex rids the object of the gratuitous particularity of the place at which it appeared. Every reflex, by running through a series of intermediate states to that established by it, rids some item to be observed of some fortuitous specificity. In the case of the collicular reflex, it has selected the "centred" form from among all possible exemplifications. Once in this, the canonical position, the system is ready for the computation of the form. There is little doubt that in humans this computation occurs in the cerebral cortex, notably the visual areas.

The cortex is a vast computing system. Much can be gained in the understanding of cerebral mechanism from Lashley,³ Goldstein⁴ and Jacobsen,⁵ as well as Taylor's

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1. This statement was made recently by Dr. Warren S. McCulloch at a symposium in the College of Medicine, University of Illinois.
 2. Cannon founded a theory of homeostasis on certain circuits or closed paths which he states are important in the origin of ideas.
 3. Lashley, K.S. The accuracy of movement in the absence of excitation from the moving organ. Amer.J.Physiol. 1917, 43, 169 - 194.
 4. Goldstein, K. The Organism. Boston, Ginn and Co. 1939.
 5. Jacobsen, E. Electrophysiology of mental activities. Amer. J.Psychol. 1932, 44, 677 - 694.

unpublished thesis. But the main problem is of correlating behaviour with the mechanism for that behaviour, and the author dimly feels that in the Rorschach there may lie the exciting potential for providing the link.

Overview of Rorschach indices.

The view is held that Rorschach is sensitive to and reflects anxiety as observed clinically. There is conflicting clinical evidence, though, concerning the validity of many of the so-called anxiety indicators. Recently, Elizur¹ has developed a technique, the Rorschach Content Test (RCT), for obtaining a quantitative measure of anxiety from Rorschach protocols which may prove an effective means of determining the degree of anxiety. In an investigation by Westrope² very few of the more popular Rorschach indices of anxiety that were investigated differentiated between anxious and nonanxious subjects at an acceptable level of significance. The measures investigated were: W sum, R sum, Y sum, and RCT score; in addition the relations between scores on the Taylor³ anxiety scale and the following Rorschach measures were investigated: F % on all cards, F % on colour cards, FC integration and modified FC integration. Of all the relationships investigated, not one reached an acceptable level of statistical significance, an r of .291 being required for significance at the 5 percent level. The RCT score showed the highest correlation, viz. .149.

Benton⁴ commented upon the lack of adequate experimental investigations of Rorschach anxiety indices.

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1. Elizur, A. Content analysis of the Rorschach with regard to anxiety and hostility. Rorschach res. Exch. 1949, 13, 247 - 284.
 2. Westrope, M. Relations among Rorschach indices, manifest anxiety, and performance under stress. J.Abn.Soc.Psychol. 1953, 48, 515 - 524.
 3. Taylor, J.A. The Relationship of anxiety to conditioned eyelid response. J.exp.Psychol. 1951, 41, 81 - 92.
 4. Benton, A.L. The experimental validation of the Rorschach Test. Brit.J.med.Psychol. 1950, 22, 45-58.

Eichler¹ has done a careful, painstaking analysis of alleged indices. His procedure was to compare performance of two matched groups of college students on fifteen alleged indices before and after exposure of stress conditions. Stress consisted of the administration of electric shock of increasing intensity, the implication by the experimenter of forthcoming application of stronger shock, and the use of certain equipment for suggestive effects. These conditions had a significant affect on only four indices.

Eichler reported an increase to the frequency of weighted shading responses under stress conditions. Since then independent workers in this field have likewise discovered the significance of shading in anxiety subjects. Mention can be made here of the work of Cox and Sarason,² Witterborn and Mettler,³ and Beck.⁴ Their results show that high anxiety is associated with subjective, personalized, self-centred responses and this implies that highly anxious individuals are occupied with themselves in giving a response, and tend to pay less attention to the stimulus material than will less self-centred, low anxious subjects. Since responding to surface shading seems likely to require paying detailed attention to stimulus material, one may say that less anxious subjects will yield proportionally more c responses than more anxious subjects. Eichler went further and predicted the opposite for responsiveness to diffuse shading. All their results provide encouraging evidence as to the validity of the shade indicator.

FANTASY BASELINE.

In this investigation it became clear that the most fruitful approach to the problem of anxiety and the efficacy of

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1. Eichler, R.M. Experimental Stress and alleged Rorschach indices of anxiety. J.abnorm.soc.Psychol. 1951, 46, 344 - 355.
 2. Cox, N. and Sarason, S.B. Test Anxiety and Rorschach Performance. J.abnor.soc.Psychol. 1954, 49, 371 - 377.
 3. Witterborn, J.R. and Mettler, F.A. A Lack of perceptual control score for the Rorschach Test. J.clin.Psychol. 1951, 7, 331 - 334.
 4. Beck, S.J. Rorschach's Test III. Advances in Interpretation. New York, Gruner & Stratton, 1952.

the Rorschach as a test instrument, were to confine oneself to M and, to a lesser extent, Y. Two major defence mechanisms revealed themselves: (i) withdrawal, and (ii) what Beck calls "self-reinforcing character hardenings". These defence mechanisms have been patterned out from the Rorschach test behaviour of the 96 subjects studied in this investigation.

Now M and Y are the test symbols which represent the principal withdrawal mechanisms. M does this in its function of autistic living. We have tried to measure the depth of withdrawal, i.e. the distance to which the subject's escaped psychologically from the cards, and we used three factors in our efforts:

- (1) the extent to which M overweights the total quantity of C;
- (2) the absolute quality of M by itself;
- (3) the quality of content and the setting of M in the global record.

Consideration of M:C leads to a study of the emotional forces of the subject. To give one example, a subject responds excessively to external stimuli in his environment. This is circumspect focusing on reality. He may do this at the expense of inadequate response to his inner world. Thus, M:C becomes co-arcted. Y, on the other hand, indicates withdrawal into emotional passivity. Whereas M can be said to be the healthful, more creative defence, Y indicates the painful, negative withdrawal defence.

The test can therefore contrast anxiety as defence with another defence activity, fantasy withdrawal. Fantasy as viewed here and as revealed by M in the test protocols can conserve the subject's strength when anxious. For anxiety may slow down or impair the effective personality functioning.

We have viewed how the subjects exploited the defensive functions of M and Y. M, in particular, revealed itself to be a valuable diagnostic differential. And it is to this Rorschach score that we turned in our efforts at an understanding of anxiety.

CHAPTER XI.

DIFFERENTIAL FANTASY ORGANISATION
WITHIN THE GROUPS.

Subjects must always be viewed in their social setting.

At the present time, the concept of culture and the relevance of cultural variability for the study of perception, attitudes and the like have become one with psychology and even psychiatry. One characteristic condition of cultural change, says Hallowell,¹ arises when peoples with differing modes of life come into intimate and continuous contact. Under these circumstances subsequent changes occur in the culture of one or both groups. Acculturation may take place. The anthropologist's attention has been focused upon observation and description of cultural events, such as changes in technology, dress, food habits, language, tribal systems rather than upon psychological events. Examination of the psychological aspects of acculturation seems to have been neglected.

It is pertinent to quote here from Albert Schweitzer:²

"No one must think he has described the thought-world of the African when he has made a full list of all the superstitious ideas which he has taken over, and the traditional legal rules of his tribes. They do not form his whole universe, although he is controlled by them. There lives within him a dim suspicion that a correct view of what is truly good must be attainable as a result of reflection. In proportion as he becomes familiar with the higher moral ideas he finds utterance for something in himself that has hitherto been dumb, and something that has been tightly bound up finds release."

To those who have been making attempts at psychological personality research among Africans, this is very clear, and becomes clearer

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1. Hallowell, A.I. The Use of Projective Techniques in the Study of the Socio-Psychological Aspects of Acculturation. J.Proj.Tech. 15, 1, 27-44.
 2. Schweitzer, Albert. On the Edge of the Primeval Forest. London, Charles Black. 1951.

the more one works in this direction. One significant problem is that one is faced with the psychological depth of readjustments. This question again is connected with such variables as, e.g. the time span over which the acculturation has taken place.

It seems reasonable, as Hallowell states, to emphasize the fact that by its very nature, a typical personality structure, once established as an integral part of a socio-cultural system, is highly resistant to change.

Thus, acculturation may evolve psychological readjustments in the sense that new habits must be learned or new attitudes or goals acquired; yet there is no reason to assume that such readjustments in themselves involve the psychological core of the personality.

It is in the investigating these psychological changes that the Projective Rorschach can be very useful. With this test one can by follow-up procedures measure the outcome of acculturation in concrete instances, with respect to its effects upon the psychodynamics of personal integration and in the end one may learn about the instrumental values of different cultural systems in relation to human adjustment.

Our psychological baseline in this investigation was anxiety in a life situation. A study was made of the mechanisms of anxiety and adjustment efforts by way of viewing the fantasy structure of each subject. The relation of culture-personality, research to psychological theory bears clarification. In fact Mead¹ says it is the "presence of psychological theory ... that differentiates the culture-personality approach". There are various kinds of psychological approaches that the cultural-personality worker may use as part of their approach, Hullian learning theory, is one, Gestalt perceptual theory is another, Freudian constructs is yet another. These have little in common,

1. Mead, M.: National Character in Anthropology Today. Univ. of Chicago Press. 1953.

and they have limited applicability to holistic culture - personality studies.

Comparison between social or cultural changes, and change in personality functioning may possibly be made. Mead¹ states that when marked changes occur in a social system, an alteration in "cultural character" may be expected to occur as an intra-psychic correlate of what is usually called social change. This seems a reasonable statement. But an important part of further development in this field of investigation is the securing of data in the "depth" of individuals. Mead refers to this facet when she notes that such studies are distinguished by providing "clusters of information on single individuals". Hallowell,² too, has stressed the importance of this when he says that culture as described by the ethnographer is not what is directly presented to and learned by a subject at any point in his (socialisation) process. To formulate processes and energies which have brought about developments and which can assess the energies of "ongoing" developments in the behaviour of groups of subjects in a similar (personality) situation, are important.

Let us consider our "least acculturated" group first.

<u>Group C:</u>	M-energy:	Mean	1.48
		S.D.	1.37

Here we found the third-dimension M described in Chapters VIII and IX, viz. variation within movement, which points to an internally, unstable equilibrium. M potential is strongly present but is used (1) as an escape into vaquences, or (2) as an urge to isolation. This is because (as we discussed in the interpretations) the introversive structure is being pushed to the limits of its innate capacity. The result is the subjects cannot deflect impulses easily. (Pure C for outweighs, formal C in many different kinds of setting, particularly c and FM - M saturations). The subjects are therefore compelled to function

1. Mead, M.: National Character in Anthropology Today. Univ. of Chicago Press. 1953.
2. Hallowell, A.I.: Culture, Personality and Society in Anthropology Today. Univ. of Chicago Press. 1953.

with a great paucity of inner resources. They are in a "new" situation. They are attempting to overcome a problem and there are no culturally defined values and goals that have become vital to them and which may serve as the psychological means that would lead to a more positive creative adjustment.

Perception of C is, to them, a direct response. It requires little activity on the part of the perceiver. The perception of colour, to contrast to the perception of form and movement, involves primarily a passive process. C on the Rorschach is that aspect of the stimulus best suited to reflect affective responsiveness. The nature of C perception is a more immediate, less articulated and more primitive process. Early perception is described as global, diffuse, poorly articulated, and concrete; it tends therefore to consist of the overall sensory impression which is manifestly associated with, e.g. the need state. Most of the subject in the group revealed a dependence of their perception upon concrete situations such as need. Perception seems to be channelized, the perceptual apparatus is poorly developed (vide Chapter IX).

Indeed, Piotrowski ¹ has stated that there can be production of M even when inner resources reveal proof of immaturity. The M-structure, we have seen, lacked resilience and to make it worse, it tended towards m, which, if anything, further encouraged rigidity already present. This creates the instability inherent in their M structure. Thus the increasing rigidity makes it impossible to live beyond the m (tension) experience, and this makes for poorly organised efforts (pure C sum nowhere approaches formal C or MC sum) in their striving to cope with painful problem-solving situations) One can say these subjects are in the main stimulus-bound - they are, to an extent, passively subjected to the forces of pure sensory stimulation.

1. Piotrowski, Z. op cit.

Let us now look at Group B: M-energy Mean = 2.65
S.D. = 2.40

The development of perception in the direction of increasing freedom from the "need" state and at the same time increasing freedom from gross and immediate sensory impressions is an aspect of general development of personality functioning. This perceptual development seems closely tied to other areas of development, e.g. thinking and conceptualization. In this group one finds just such development. It also here reveals development from a relatively passive condition to an ability to delay impulses and, further, to an ability to withhold or delay immediate responses of gross sensory impression, and later fuse these with M.

There is a movement towards a more reality-oriented perception in that the direction is towards a more complex articulation of form. M is stronger, but there is often a failure to absorb the m (feelings of tension). However, impulses as a result of a better developed perceptual apparatus, are deflected more easily and successfully, but pure C blends remain very much in evidence, and is too strong for M.

Earlier perceptual modes have been put to use by more advanced function. Perceptual activity fluctuates more readily over a wider range. Immediate diffuse sensory impressions have grown to more actively, articulated perception. There is less apathy (M:C ratio), and S-adjustment efforts. So from the standpoint of adjustment efforts to the anxiety creating situation, it becomes possible for the subject to re-adapt psychologically to the situation - there is a wider range of mechanisms and possibilities open to him (M is stronger and more resilient on the Energy Scale). So there is a more controlled M-functioning, but often it is in a regressive direction for it easily breaks down (vide the vast majority of the cases in this group, especially the C-M-C structures: M becomes modified rather easily towards C).

To digress for a moment: the Rorschach situation does not call for any kind of perceptual response. As Schachtel¹ has recently pointed out, the situation does not demand merely any response to a sensory impression of colour, but rather an integration of that impression with other (formal) aspects of the stimulus. (Pure C is at the top of the conceptual scale).

Whether or not these findings can be related to cultural factors, one thing seems clear enough: The movement towards more reality-oriented perception is a movement in the direction of increasingly finer and increasingly complex articulation. This calls for a flexible and more resilient capacity to hold in abeyance the response to other sensory impressions. This capacity is not innate: it develops over a period of time along with the development of other functions. Earlier modes of perception are not wholly superseded by more advanced ones, they leave their mark, as our test findings clearly indicate, on the more advanced modes. This implies - and it holds for all three groups, not only group C - that occasionally there is a regression to the stimulus-bound type of perception found so patently in group C.

In contrast to group C, group B has not that lack of a positive substitute for coping with anxiety-creating-situation. (Pure S and c outweighs formal aspects; m outnumbered M by average of 6:12).

<u>Group A:</u>	European Group.	<u>M-energy</u>	Mean	5.12
			S.D.	2.78

Here we found, in addition to the behaviour elicited perceptually by groups B and C, also further modes of adjustment efforts. M-structure frequently took the form of reflectiveness, as opposed to creative use of resilient inner resources. But both are used rather successfully in the anxiety-creation situation. Indeed, the stronger the M energy present, the more easily, to the same setting, was it channelized into

1. Schachtel, R. Psychoanalytic Interpretation in Rorschach Testing. New York: Grune & Stratton, 1954.

reflectiveness; and reflectiveness here meant the capacity to bring "expectation" into "reality", or to use Liddell's phrase, "man's ability to plan". Nowhere in the group did m-structure dominate the M or even M-C structure: the subjects could successfully, by reason of a resilient M or ability to plan abstractly, live beyond the tension experience. Adjustment efforts were therefore even more successful and more enduring than the subject of group B.

Perceptual activity therefore fluctuates even more readily than in Group B. The range remains the same.

Perceptual sensitivity entering into the M-processes of anxious subjects increases as the flexibility and range of the perceptual organising process increases. Perceptual development as it is reflected in the Rorschach M-response structure and energy parallels the development of the acculturation process. The acculturation process is involving, among other things, psychological readjustments in the sense that new habits must be learned and new attitudes and new goals acquired as the subjects come into contact with the new culture. This transitional stage of the process may then account for the differential inability to live, when anxious, in fantasy, beyond the tension experience, or alternately, to utilize "reflectiveness" successfully as an anxiety defence measure.

As we have stated in an earlier chapter, any creative undertaking means venturing beyond this experience of the self. Kierkegaard has suggested this aspect of "self-continuity" when he spoke of creating, "of actualizing", one's possibilities when in an anxiety-creating situation. Thus a high degree of self-continuity may lead to higher creativity-energy. The more resilient this reservoir of energy, the more easily the subject can take recourse to, organise and utilize this M-energy potential.

Subjects with a wider, more flexible range of perceptual organisation make better adjustment efforts in the face of painful occasions. To put it a little more explicitly for our own purpose:

subjects with a wider range of perception make better adjustments; they learn to make use of past experiences in meeting the present situation more adequately. So/^{as}the range narrows and becomes more stereotyped, self is the object of perception and this leads to rigidity. Taking Group B as our cue, we can say that the African subject, as he becomes more acquainted with the new culture, has the ability to extend the immediate perceptual range, and thereby the M-energy range of flexibility and resilience.

As Ortega y Gasset¹ has succinctly put it:

"Desiring is by no means easy."

Complexities of present-day social organisation lead to complicated problems of individual adjustment in painful and problem situations within an intricate framework of stresses and denials. With wish-fulfilling mechanisms at his command, the subject yet has difficulties - as the protocols have shown - to reach beyond, to perceive and organize things still non-existent, and to anticipate the unreal. Unless a subject has a clear, fluid, flexible perception of his world, he is less successful when it comes to a correct perception, and therefore a better use, of his self and the possibilities within the self.

1. Ortega y Gasset, J: Toward a Philosophy of History.
New York: W.W. Norton, 1941.

CHAPTER XII.

ANXIETY: IMPLICATIONS FOR RESEARCH.

From the all too imperfect design of this work and its findings, general implications pertinent to the conceptual and methodological problems of anxiety can be inferred. We were not concerned, as we stated at the beginning, in situations which evoked anxiety and its physiological concomitants, and this was, of course, a patent weakness. But often subtle personality characteristics define manner and degree and these evade purely laboratory and clinical research. Our real-life situations evoked a wide variety of emotional responses depending to a great degree on internal predisposition. Stress as an experience should not be defined independently of life-situations.

It is as impossible to differentiate the objective nature of the external stimulus from internal meaning as to differentiate reality from its data or anxiety from fear. The ideal would be the continuum: psychological field - somatic field. But biochemical changes may occur without "free" anxiety and vice versa. So often in the experimental study of anxiety the methods used do not allow of careful study of psychological disturbances.

Ferguson ¹ has perhaps come nearest to an appreciation of this in his work on neck muscle potentials and finger movement. He states that proprioceptive sensations from muscle tone are important elements in the stream of consciousness and mental and emotional activity always involve a motor element: in short every psychic process has a neural correlate. This close connection between muscular tensions and psychological tensions (our Rorschach m) is recognised by Jacobsen ² in his classical monograph.

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1. Ferguson, R.S. A Clinical Trial of Reserpine in the Treatment of Anxiety. J.Men.Science, 102, 426, 30 - 42.
 2. Jacobsen, E. Progressive Relaxation. 1938. Univ. of Chicago Press.

As a signal anxiety is associated with projection of the self into the future - in "alertness". The signal is experienced subjectively. It is an uncomfortable experience and we have noted how our subjects dealt with it in their inner life withdrawal mechanisms, their purely defensive psychological mechanisms. The anxiety mechanisms themselves became associated, as revealed by the response scoring organisation structures, either with improvement in psychological functions or a mixture of improvement and deterioration in others, with either a cost in efficiency to the global personality functions or mobilization of the energy latent in the subject's M potential.

The crucial question for research in this field, and particularly where we are dealing with groups of differential cultural level, is what are the relationships of these psychological mechanisms to biological processes? Lazarus and Eriksen¹ found that individual physiological differences in stress responses were considerable. This investigation revealed that the individual psychological differences too are considerable, certainly where Rorschach's M is concerned as defence.

The implication seems clear that human anxiety research involves a wide spectrum of phenomena that cannot be easily controlled: psychological - visceral - learning which may, for example, have to include every biological function. From skin-resistance index through pituitary-adreno-cortical to neuroendocrine cells and the thalamus.

Difficult as is the regulation of biological processes, even more so is the psychological processes accompanying anxiety or predisposing to it. Does anxiety, as a signal, experienced psychologically, give a physiological warning to the organism and/or do the somatic processes triggered into activity work upward to the thalamus?

1. Lazarus, R.S., Eriksen, C.W.: Psychological Stress and its personality correlates. Part I. The effects of failure stress upon skilled performance. J.Exp.Psychol. 43, 100 (1952).

The number of variables in the human life situation may become tremendous, and for the study of the total field the methods of study are as yet crude. Grinker¹ has put it succinctly:

"Activity in one system is probably communicated to all others and stimulates within each of them processes which often are of such small quantity and such short duration that they are measured by our existing methods only with great difficulty. If a stimulus to an appropriate system is of such quantity or duration that it constitutes anxiety, responses to return that system to a prior state of equilibrium will be set into action, but other systems will also be involved. It may be assumed that there is no sharp barrier between systems because of the continuous transaction. The integration among systems is inherent, both in preparatory activity and in more intense reactions to stress and anxiety."

The experimental design of the future must needs become very complicated in order to measure systems simultaneously. Enough different individuals must be studied to obtain these variations inherent in different personalities, in different cultural groups.

We have in this investigation tried to view only one aspect of one of the complex psychological processes at work in anxiety, viz. the mobilisation and functioning of the inner resource energies of subjects in different cultural groups and predisposed towards anxiety, and we have used a method which respects the global approach.

1. Grinker, R.R. Hypothalamic Functions in Psychosomatic Interrelations. Psychosom.Med. 1:19 (1939).

CHAPTER XIII.SOME REFLECTIONS ON OBJECTIFICATION.

The factors which the Rorschach Test attempt to unravel may be regarded as belonging to the emotional, volitional and attitude areas. Since much of present-day therapy is concerned directly with such factors it is imperative that we have adequate tools for measuring these factors.

Zubin¹ has stated that we may classify mental life roughly into four layers - the material which is both (i) inwardly accessible and outwardly reportable; (ii) inwardly accessible but outwardly not reportable; (iii) inwardly inaccessible but outwardly apparent; and finally, (iv) neither inwardly accessible nor outwardly reportable.

The first layer of inwardly-accessible and outwardly reportable material contains the every-day facts, the capacities, shortcomings, attitudes which are directly amenable to measurement by, e.g. questionnaires. The second layer of inwardly-accessible but not outwardly reportable include day-dreams, wishes, all the so-called ego-suppressed content. The third level contains data which is inaccessible to the subject but apparent to a trained observer. Here are included indirect signs of symbols of inner conflict, e.g. ties, restlessness, strivings and other types of repressed material which would cause pain and anxiety if allowed to come into consciousness.

Finally, mental content may exist which at the time of the occurrence is neither accessible to the subject nor reportable to others but is nevertheless present within the personality in that it is revealed by therapy. Among these are included such situations as defence mechanisms, emotional dependencies, and other phenomena for which no grounds for comparison and no framework for reporting are available.

1. Zubin, J. Personality research and psychopathology as related to clinical practice. J.abnorm.soc.Psychol. 44: 12-22.

scales for their evaluations. These scales have the double value of providing objective rating continua for each of the Rorschach factors and the work of scoring can be reduced to objective procedures. But these devices are at present pure research tools and by no means perfect. But a new type of approach is being used. The technique is to reduce the complex stimuli into its components. The Rorschach cards have complex stimulus value for most subjects, including most of those studied in this investigation, and an attempt at relating response to the determinant of colour, form, shading are very difficult since it is not always clear what particular element in the stimulus is related to the response. Then also, the task set for the subject in the test is vague, and liable to many interpretations.

In order to avoid complexity of the stimulus as well as the vagueness of task an attempt is being initiated, following Rorschach's own suggestions about the M-response, to establish derivatives of the test which will attempt to measure the capacity of the subject to respond to the three basic physical determinants: colour, shading and the contours created by gradients in colour and shade. In such fashion one can get first-order reaction to these stimuli before examining the inter-actions.

The one measure which is perhaps Rorschach's greatest contribution to perceptual phenomena is the M-response. There is yet no known physical correlate for inducing perception of movement in a given static field even in people who are capable of perceiving movement in such stimuli. We have seen how one research worker, Levy, examined this type of response.

But in the further analyses of stimulus characteristics of the Rorschach cards, it might well be to approach the question from the viewpoint of the factors in the cards which

Questionnaires can elicit information on the first level about data which is both accessible and reportable. There is no technique available at present which can get at the final category, except, perhaps psycho-analysis and hypnosis.

Techniques of a projective nature are used in the attempts to obtain information from the two remaining areas. To be successful, these techniques have to be constructed with a view to certain simple principles and requirements. The material used in these techniques has to be economical in time and effort. The relationship between subject and tests should be somewhat impersonal. The elicited behaviour should be limited to one segment of activity so that a recording of results can be feasible, and a reliable record of behaviour data become available. The situation should be one which is easily standardized so that results taken at different times with different patients by different testers. The procedure should involve specific tasks which have a prescribed beginning and an end. A careful examination of the more outstanding techniques fail to reveal one which satisfies all these criteria. However, the Rorschach test, the most highly developed in this area, satisfies most of the above criteria. The task is specific and is limited to one modality. The area where the test falls short is in the objectivity of the scoring systems that have been provided.

There are today two directions in objectification. One is to provide scales for quantifying the clinically useful methods of scoring now in vogue. The second is the attempts to resolve the complex tests into their components, so that the simpler tasks can be scored more directly. When a survey was made of all the different types of scoring variables and qualitative evaluations which the Rorschach gave rise to, it was found that fifty to sixty different dimensions of behaviour had been utilized. Zubin ¹ catalogued these dimensions and provided

1. Zubin, J. in collaboration with Young, K.M.: Manual of Projective and Cognate Techniques. Madison, Wisconsin College Typing Co., 1948.

account for the particular contours of the percept, i.e. what combination of contrasting effects account for the particular figures that emerge in the percept. One can say that these are the following possibilities: contours have been regarded as due to a sudden change in brightness gradients; secondly, they may be produced by white-black contrasts. They may also emerge from gradients in saturation. By providing special tests in which contours are directly attributable to each of those particular means of creating the contour, one can then study and vary experimentally each of these factors to note their influence on the emerging percept. Levy's movement blots have been made by producing contours that emerge from sudden chiaroscuro effects, i.e. sudden alteration in brilliance gradient. In a similar fashion "colour cut-out tests" have been prepared in which the contours emerge either from the juxtaposition of colours or from chiaroscuro effects within black or white areas or within the colours themselves. Thus far these tests are still in the experimental stage.

There is not enough knowledge for research workers to systematize and experimentally verify many of the ideas and clinical intuitions that are now utilized in the fields of projective techniques generally. To expect a measure to correspond to all the variegated manifestations of "inner life", such as creativity and anxiety, before accepting it as a measure, is asking a great deal too much. Totality of personality, like totality of experience, is infinite, and no single instrument can encompass its entire range. One must limit oneself to circumscribed areas in personality evaluation. One has only to review the history of the physical sciences with regard to the development of measurable concepts to appreciate these difficulties: the first temperature evaluations; the conflict of objective time measures with subjective time estimates. And the psychometric scales which are being developed can serve the same purposes as the thermometer

and the chronometer. The scales may not help to tell the whole truth, but it is important that what they do tell is true.

A word about statistical procedures and the test. It is obvious that there must be a complete re-evaluation of the research design and of the statistical procedures appropriate for the treatment of Rorschach data. It goes indeed beyond the Rorschach method. It is the problem of all techniques which attempt to describe, evaluate and diagnose. Zubin ¹ has emphasized that new methods must be explored which may be applied to the Rorschach method without sacrificing values of qualitative analyses. Because of the nature of the Rorschach most of the orthodox, statistical procedures are highly inappropriate, as Cronbach,² Hertz ³ and Frank ⁴ have pointed out. There is little doubt that where appropriate, the application of statistical procedures add to objectivity. Yet, even where appropriate statistics have been applied and results shown to be highly reliable, the interpretation of the results has often been fallacious and their application in serious error. Meaningfulness somehow get lost among the interstices. Most serious of all is the fact that statistical reliability gives a feeling of security so much so that one proceeds to make clinical inferences and deductions without considering the global nature of this instrument. Results are of little value unless they are transformed into dynamic interpretations. The Q technique of Stephenson ⁵ and the rating scales of Zubin ⁶ are methods which today are being carefully explored in Rorschach research,

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1. Zubin, J. Personality Research and Psychopathology as related to Clinical Practice. J.abnorm. and soc. Psychol. 1949, 44, 12 - 22.
 2. Cronbach, L. A validation design for qualitative studies of personality. J.Consult.Psychol. 1948, 12, 365 - 374.
 3. Hertz, R. Current Problems in Rorschach Theory and Technique. J.Proj.Tech. 1951, 15, 307 - 322.
 4. Frank, L.K. Projective Techniques. Charles C. Thomas, Springfield, Ill. 1948.
 5. Stephenson, W. A Statistical Approach to Typology. J.Clin. Psychol. No. 7, 1950, 26 - 38.
 6. Zubin, J. Psychometric Scales for scoring Rorschach Test Responses. Character and Pers. 1943, 11, 277 - 301.

and have shown interesting possibilities for the validation of qualitative analyses of personality structure with appropriate cognizance of the uniqueness of the individual personality.

Despite its limitations in theoretical explanation and in statistical sophistication, under the alert, expert and critical eye of the experienced Rorschach clinician, the Rorschach instrument works. The task is to find out why.

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